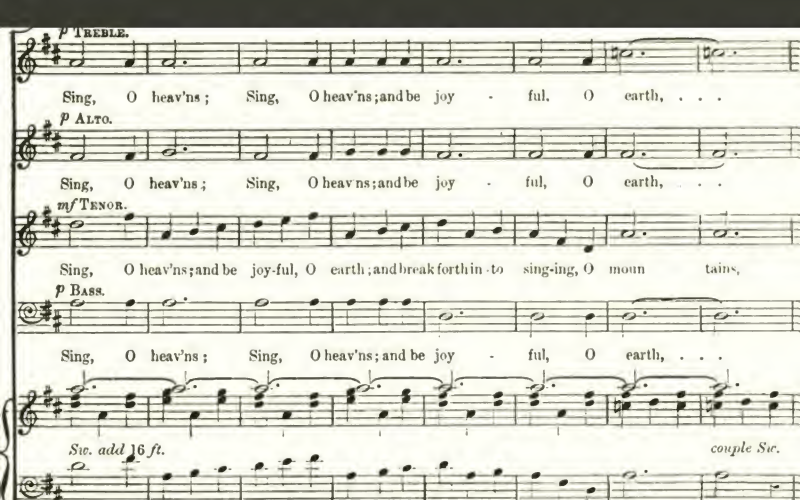

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MUSICAL JOURNAL

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DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES.

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OUR first word this month must be to wish our readers a very Happy and Prosperous New Year. We are thankful for the many kind and appreciative letters which reach us concerning the JOURNAL. We always gladly welcome any suggestions for making the JOURNAL more useful and interesting to our readers. We never began a year under more encouraging circumstances, for our circulation has greatly increased during the past two years. We are indebted to many friends for valuable assistance in this direction.

****

Now that the railway companies have definitely decided not to convey singers to the Crystal Palace Festivals this year at less than excursion fare, the various societies are considering what is best to be done to secure large choirs. We hope that the Midland and Northern choirs will make some sacrifice and attend the Nonconformist Choir Union Festival at the Crystal Palace on Saturday, June 14th, at 4 p.m. If they decide *at once* to do so, and arrange accordingly, there ought to be very little difficulty in meeting the increase on the fares charged three years ago, when many hundreds of singers from these districts were present.

****

There must be many choirs within twenty miles or so of the Crystal Palace (to whom the action of the railway companies is of no moment) who would like to take part in the Festival. We advise every choirmaster to bring the matter before the notice of his singers immediately, and persuade them to join the N.C.U. There are no fees of any kind to be paid. All information can be obtained from the hon. secretary, Mr. T. R. Croger.

The committee of the Union have arranged to hold a meeting of organists, choirmasters, and choir secretaries at the Baptist Mission House, Furnival Street, Holborn, E.C., on Tuesday, January 28th, at 7 p.m., when the work of the Union will be explained. It is hoped that as a result of this meeting many choirs in London and district not now connected with the Union will take part in the Festival. A programme of music will be provided, and an interesting meeting is anticipated. Any choir representative (who has not received an invitation) desiring to attend will be welcomed. Application for necessary tickets should be made to Mr. T. R. Croger, hon. secretary, 114, Wood Street, London, E.C.

****

An instance of the good feeling existing between the choirs of the Established and Free Churches was shown recently in Oswestry. The present Mayor (J. Parry Jones, Esq.) is a Congregationalist, and on the Sunday after his election he attended his own church in state. But on a week-day a little later he went to the Parish Church, accompanied by Volunteers, Friendly Societies, Trade Societies, etc. At this service the choir consisted of Church and Nonconformist singers, and the latter appeared in surplices like their friends of the Establishment. The organist of the Parish Church conducted, the organist of another church presided at the organ, and the organist of the Congregational Church directed the orchestra. We understand that the Mayor has since invited all the choirs of the town to supper. This is probably unique in mayoral entertainments.

****

The Wesleyan new hymn-book is progressing slowly. A special committee of about forty mem-

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bers met last month, under the direction of Dr. W. T. Davison. The recommendations of a previous committee, received and adopted by the recent Wesleyan Conference at Newcastle, were fully considered, the chief point being that the new hymn-book should be a unity, homogeneous throughout. Everything which came from the brothers John and Charles Wesley will be most carefully and reverently considered. The question as to a historic preface to the new book is for the present postponed. The metrical Psalms as in the existing book is, as a separate section, to be omitted, those hymns that may be deemed suitable among them being distributed according to their subject matter. The same course will be taken with regard to hymns suitable for mission services. The section of hymns for special occasions is to be revised and enlarged. The name of the author of each hymn is to be printed at the foot. To facilitate the work of preparation an important sub-committee, which includes the President of the Conference (Dr. Davison), Dr. Rigg, W. L. Watkinson (Connexional Editor), F. W. Macdonald, Sir H. H. Fowler, with a representative from both the Methodist New Connexion and Wesleyan Reform Churches, has been appointed to revise the existing hymn-book and make selections of new hymns. It will probably be two years before the new book will be ready for congregational use. The revision of Wesley's book now in use was made about a quarter of a century ago, the first part, which contains about 539 hymns, being as Wesley left it.

Passing Notes.

I READ a book the other day which, so far as I could determine its purport, seemed to be a skit on the microbe theory. Somebody had evolved a kind of "master microbe," warranted to destroy not only all other microbes, but the whole human race as well. He proposed to sell a jarful of his product to the highest bidder, and as Russia and Germany were about to go to war, he had hopes that one side or the other would purchase. Meanwhile, he went to the Derby, carrying his jarful of master microbes with him. He was mistaken for a "welsher," got into a free fight, had his jar broken, and—in two weeks' time Great Britain was a howling wilderness. I commend the theory to the cynical person who says he has been hunting for a "master microbe" to kill off all the piano microbes. Piano playing, in this peculiar person's view, is a disease; and he declares that unless our scientific men immediately go to work and inquire into the origin, nature, and effects of the piano microbe and the possible means of exterminating it, the whole world will shortly swarm with the deadly germ, as the potato fields of Colorado once swarmed with the notorious bettle. The final result, the cynic thinks, will be nothing less than the destruction of the human race. I fancy he has been indulging too freely in plum-pudding and roast goose. At the same time, I am not going to deny the existence of the piano microbe. But how to catch and deal with him—that is the question. You remember how the Irishman defined a flea? A flea, said he, is a "baste," that when you put your finger upon him he isn't there. The piano microbe, I fear, will be as difficult to get hold of as the Irishman's flea.

That old, old question of why we have never had a great lady composer has cropped up again. Long ago Plato remarked that woman "does the same things as man, but not so well." That certainly seems to be true of musical creation. But why? One man answers by saying that women have ten per cent. less brains than men. But musical composition is a matter of inspiration rather than of brain; in fact, I should say the more brain you have the less likely are you to be a great composer. You will be too analytic, too unemotional. There are people, indeed, who contend that musicians have no brains at all—that the glory of their heads is their hair. In other words they are, as Carlyle said, "windbaggy sort of people." But that is away from the point. St. Paul said that the glory of a *woman* is her hair, and yet woman does not produce a Bach or a Beethoven, a Mozart or a Wagner. To myself the explanation is very simple. Woman is born with a pre-natal disposition towards matrimony. She may study hard as a girl, but if she is a charming girl or a girl with "a little bit of money," some lucky fellow is sure to pick her up, and then there is an end to the study. Pope has declared that the proper study of mankind is man, and no doubt the average married woman finds the study "proper" enough to engage most of her time and consideration. Prout's "Harmony" is thrown into the cupboard, and the harmony of the home has to be thought of instead. That's why we don't have great lady composers.

A newspaper man has come across a phenomenon in the person of an organ-grinder. The fellow is an Italian, and yet, "under the influence of some beer and a bit of supper," he lets himself loose in "English" as truly cockney as ever was heard within the sound of Bow Bells. Nor is that all. The greasy grinder actually declares that "it takes more art to play that 'ere organ than it do a church organ—I lay my life on it." The church organist (the grinder, you see, is an "organist" too) can change his tunes when he likes and as often as he has need to. The street man can't. Once he has started out with an organ he has "got to 'bide by what it'll play"; and so, as he can't choose his tunes, he must choose the people who have got to hear them. That is where the art comes in. Art, however, is ex-

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pended in other directions. The grinder, it seems, has to read the papers regularly. "You see," says he, "we have to find out any distinguished person who is ill. So as not to play? Who are you getting at? So as to play, you mean. Nine times in ten that's a shilling certain to go away." Just so! Out of their own mouths shall ye condemn them. One does not need to take for gospel all that a beery organ-grinder says under the influence of the cheering "pot," but I believe the statement just quoted to be as true as anything within the boards of the Bible. And yet there are people who want to have our street music continued!

It has been left to a Yankee writer to discover that the piano, as the instrument of the weaker sex, is a foe to matrimony. This is how he makes out his case. The shape of the piano, he says, discourages propinquity, unless the lover is able to assist in a four-handed arrangement of a symphony. If he wishes to gaze into her eyes he must take his position at the other side of the piano. If he sits by her side she seems round-shouldered. If he places himself behind her, he is reminded of a calisthenic exercise. Conversation is impossible, for he dare not interrupt her in the performance of an endless sonata. So he meditates. He hears indisputable proofs of the strength of her fingers, and he is sure that incessant practice has made them tough and bony. He remembers Miss Wirt, the favourite papil of Squirtz, who played for Mr. Snob at the Pontos. "What a finger!" said Mrs. Ponto; and indeed it was a finger, "knotted as a turkey's drum-stick, and splaying all over the piano." He reflects on the amount of time necessarily spent in acquiring such musical prowess, and he wonders if she could take care of a house, or minister to his little wants. He has read somewhere that the greater number of pianists are victims of insomnia and sufferers from cruel nervous diseases. He is persuaded that she is irritable and morose, and—in short, her piano-playing drives love from his heart, and he resolves that he will go through the world a lone bachelor. I have given only the barest summary of the Yankee's argument, but his meaning is plain enough. Mothers and daughters should be warned. A harp would eat much less room than a piano, and it might actually encourage a timid wooer.

It is the festive season, and I am in a story-telling mood. And this is a true story that I am about to tell. A young lady was once present at a musical party where the lion of the evening was a celebrated flute-player. After he had performed, the young lady was presented to him, and there was a general silence in the room, which added to her natural embarrassment. She felt that she must say something, so, with a happy smile, she exclaimed: "Oh, how delightfully you play! Do you ever accompany yourself on the piano?" The artist looked at his flute, then at his fingers, shrugged his shoulders, bowed low, and said, "Never." After a moment she saw why everybody laughed. It is funny enough, isn't it? But such bits of unconscious humour do crop up now and again. I remember reviewing a novel in which the hero sang a Gaelic song and at the same time accompanied himself on the Scotch bagpipe! How he got the wind into the bag of his instrument was not explained by the writer. And now a Happy New Year to everybody!

J. CUTHBERT HADDEN.

London Free Methodist Musical Union.

THE friends at the new church, Fentiman-road, Vauxhall, have recently commenced a series of Pleasant Saturday Evenings. The Musical Union undertook to arrange for one of the concerts, and this accordingly was given on Saturday, November 30th, by the Manor (Bermondsey) Choir, under the direction of Mr. W. J. J. Franks. Part songs, etc., were rendered by the choir, numbering some thirty voices, while the Misses Thomas, Rolfe, and Loader gave vocal solos. Messrs. Franks, Broomhead, and Lelliott likewise sang, the last-named gaining an encore for the humorous song, "The Bassoon." Variety was given to the programme by excellent violin solos, Mr. J. P. Humphreys being the executant. For each of his selections an encore was demanded. Mr. Sydney Duerr was the accompanist.

Tact in Choir Leadership.

TACT is adaptation to every environment and is the ability to educe the best there is in the varied capacities of a choir so as to accomplish the best results, and implies constant self-control.

Choir leaders should always preserve a cheerful disposition during rehearsals, and never then manifest the slightest irritation, or at unavoidable mistakes during public services. A snarling director defeats his own work.

Singers should always be encouraged in their preparatory work at rehearsals. A nervous director does not accomplish as much as one who disciplines himself by not giving way to his excited emotions. A leader may be strict in his profession as chorister without exhibiting the irritation incident to the inevitable mistakes which occur in the regular drill work.

Some leaders are pleasant and companionable until they begin their drilling, when they are metamorphosed into hateful scolds. Such only retain their positions on account of their actual musical ability. Change can hardly be expected in an old chorister of this temperament, but young leaders may take warning and ward off such abnormal tendencies at the outset of their professional work.

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Music at College Street Presbyterian Church, Toronto.

OUR sketch this month possesses features of interest inasmuch as it presents a record of good work accomplished across the sea. Music in the churches in Canada is not in such a forward condition as in some parts of this country, and it is a pleasure to present the portrait of Mr. Arthur H. Greene, one of the pioneers of the cause in the Dominion.

A short time since we had the pleasure of meeting Mr. Greene while on a visit to this country, and his record of work being of interest, we have departed from our usual method of visiting the church under notice, and gleaned our information from a personal interview away from the scene of the subject's activity.

Mr. A. H. Greene will be recognised by many of our readers as the contributor of many pithy and interesting reports in the Colonial section of "Echoes from the Churches." Brisk and bright, his utterance is as crisp as his paragraphs, and a talk with him as to methods of work in his adopted country was full of interest and encouragement.

Mr. Greene is well qualified for a position in these pages, for, in addition to his love of music, he is a Nonconformist of at least the fourth generation, his great-grandfather (Rev. Samuel Brewer) having been minister of Stepney Meeting for fifty years in the eighteenth century. Stepney was then a pleasant suburb of the metropolis which has long since absorbed it; a process fortunately carried out without overwhelming the church served with distinction by Mr. Brewer and many prominent successors, and which stands to-day a centre of usefulness in a district far removed in character and surroundings from the village of Mr. Brewer's day.

MR. A. H. GREENE.

Our friend's musical capabilities were fostered from early youth, and for some few years previous to his departure for Canada in 1886 he was a member of the choir and assistant organist at Marsh Street Congregational Church, Walthamstow, being at the same time an organ pupil of Mr. Charles Darnton and Mr. Arthur Miller, of St. Giles', Cripplegate. Such an interest in choir work had he that, on arriving in Toronto, Mr. Greene immediately got to work; and in 1887 he received his first Canadian appointment as organist of Parkdale Presbyterian Church, where three years of service were spent. In 1890 he was installed as organist and choirmaster at Bloor Street Presbyterian Church, and served the church with gratifying results for a term of five years, relinquishing the position in 1895 to undertake a similar work at Bonar Memorial Church. Five years would seem to be Mr. Greene's favourite term of office, for in 1900 he was appointed organist and choirmaster at College Street. The position is a fitting climax to the progression through the various stages of his activity, being at once the most important and the most responsible post he has held.

College Street Church is one of the most imposing Presbyterian churches in the city of Toronto, and has a seating capacity for between twelve hundred and thirteen hundred persons. It has enjoyed for the long period of twenty-six years the pastoral care of its first minister—Rev. Alex. Gilray, a man well-beloved of his people, and well fitted to adorn his position as pastor of a large and influential church. The service is one of the best in the city, with good congregational singing. Two choir items are in every service, either a solo or duet and an anthem being the almost invariable rule. Mr. Greene himself occasionally leaves the organ-stool to sing in a quartet, for the sake of identifying himself with the choral work of his choir. This is rendered easy by the position of the console, which is on the choir platform below the pulpit, and in front of the preacher. The organ is a two-manual instrument of good quality, and is built into a large arch at the back of the pulpit. One of Mr. Greene's first requests after his appointment was for better accommodation for the choir, and the managers at once ordered the erection of the choir platform, which furnishes seats for fifty singers, the alteration to the organ being part of the scheme. A high standard is alone acceptable, and due regard is paid to this in all the work undertaken by the choir. Idleness is, in consequence, *not* a feature in the preparation for the Sunday services, and Mr. Greene was enthusiastic in his praise of the regular and punctual attendance of his choir at rehearsal. There seemed to be a reflex of confidence and affection on behalf of the members, but our friend was not to be "drawn" into any confession of other than the usual relationship which is met with everywhere.

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Certain it is that the members cheerfully respond to calls made upon them for friendly help at concerts at neighbouring churches, a department of choir activity which is very highly appreciated by the congregations receiving the visits.

The social life of the choir is well attended to, *soirées* being of fairly frequent occurrence, while the beauties of Canadian winter furnish means of social intercourse denied to residents in this country—at least with sufficient certainty to announce three days in advance. In Canada the season of snow is constant, and the choir occasionally form a toboggan party, with subsequent refreshment at a private residence. There is no difficulty in finding "hosts" on these occasions, the members being very willing to "sing for their supper." The choir social gatherings at the church are held in the church parlour, and are dignified by their title—"At Home." We may perhaps take this opportunity—especially at this time of year—of suggesting that this Canadian institution of inviting the church choir might with advantage be more generally adopted on this side of the Atlantic. Choirs, or many of them, get "more kicks than ha'pence." An evening spent at the home of some of the well-to-do members of the congregation is always much appreciated, and it is an encouragement to the choir in their efforts to serve the church. We hope this hint will fall on good ground.

Too modest to speak his own praise, Mr. Greene may well be regarded as a useful and successful pioneer in matters musical in the city of his adoption, and he furnishes a splendid instance of transplanted energy, enthusiasm generated at home bearing very satisfactory fruit abroad. He has an intense interest in his work, and is happy in his labours, crowned as they are with such good success. His ideals may not be all realised, but his enthusiasm will not let him rest while good work remains to be accomplished. A pleasure to meet, it was a pain to part, and in the hand-grip at the trainside, when our friend started on the first stage of his homeward journey, there was the unspoken but earnest appreciation of one whom it was a genuine pleasure to have seen, as well as a hearty desire for a long career of useful and sanctified activity.

Nonconformist Choir Union.

TREASURER'S CASH ACCOUNT, OCTOBER 17th, 1900, TO OCTOBER 22nd, 1901.

Receipts.

	£	s.	d.	£	s.	d.
To Balance at Bank				105	4	5
„ Music Books for Festival	289	8	0			
„ Copyright Fee Refunded	1	1	0			
„ Competition Entrance Fees	1	5	0			
„ Reserved Seats	1	16	6			
„ Railway Tickets	37	13	3			
„ Sale of MS.	4	4	0			
„ Advertisements	2	2	0			
„ Photographs	0	10	3			
				338	0	0
				£443	4	5

Expenditure.

	£	s.	d.	£	s.	d.
By Adjudicating and Prizes..	14	15	6			
„ Stationery and Cheque Book	1	3	1			
„ Printing	27	2	9			
„ Books of Music, including Binding	183	1	7			
„ Stamps, Bookings, Carriage and Telegrams..	18	4	3			
„ Hire of Halls	8	1	0			
„ Advertising (Bill Sticking)	7	18	4			
„ Mr. Minshall's Railway Fares, and Hotel Expenses, Attending Rehearsals	4	17	9			
„ Gratuities	0	19	6			
„ Hire of Music	5	16	9			
„ Purchase of Music ..	5	13	9			
„ Soloists and Band ..	18	7	6			
„ Reserved Seats	3	16	3			
„ Railway Tickets	31	2	9			
„ „ „	3	16	0			
„ Clerical Assistance ..	10	10	0			
„ Photographs	0	15	0			
„ Choral Festival Committee	1	0	0			
				347	1	9
„ Balance at Bank				96	2	8
				£443	4	5

T. R. CROGER, *Treasurer.*

We have examined these accounts with the Books Vouchers, and Pass Book, and have found them correct.

October 22nd, 1901.

GEORGE H. LAWRENCE
ERNEST H. LIVERMORE } *Auditors.*

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The Organisation and Conducting of Amateur Orchestras.

An address given by Mr. T. R. Croger at the Midland Convention of Choirmasters and Music Teachers held in the large Lecture Theatre of the Birmingham and Midland Institute, the Lord Mayor of Birmingham in the chair.

IN common with thousands of other music-lovers, I very much regret the decay of orchestral playing in consequence of the introduction of keyboard instruments. It is quite certain that organs have driven away orchestral players from the churches in villages and towns. The organ is not going to be done away with, it has brought dignity and simplicity into the service, and will continue to hold its position, but there is no need to oust other instruments. In my remarks it will be evident that the difficulty is not how to form an orchestra, but how to keep one when you have got it. How to destroy an orchestra: that thought will run right through my remarks. If I had thought I was expected to describe how to form an orchestra, I should have done it in this way:—Procure a large bag of money that requires the use of both hands to carry, get the best instrumentalists that London, Birmingham, and Liverpool can command, have one rehearsal, exhaust your players, then give your concert, and you will easily carry home that bag in one hand. But in forming an *amateur* orchestra you do not begin with a large bag of money! You will rather make personal application to the instrumentalists of your acquaintance, you will advertise in the newspapers, you will issue circulars; all these are useful aids, but there is nothing like the human presence to bring about you the best available players. The strength of a chain is in its weakest link. The strength of an orchestra is in the best players that you can find. You must begin at the top. I am not proposing that you should start with a violin class. An orchestra is an entirely different organisation. You want a certain number of first violins to sit on your left, seconds on your right, 'cellos, double basses, and wind instruments of all sorts. You will have twenty or thirty staves to your score, and you will have to find players for all these respective parts.

Assuming that you have procured your players, you have to make very great consideration for the position in which you have placed them. Orchestral players are not in any sense to be compared to members of choirs. I am an old singer and choirmaster, and know the difference of the environment. An instrumentalist is an enthusiast first. He spends pounds upon his instrument, say a flute costing perhaps £30. Violins can be bought from 2s. 6d. to two thousand guineas. You little think of the value of the instruments alone which are before you in an orchestra at a concert. The instruments of a first-class professional orchestra may cost £1,500 to £2,000. Your instrumentalists have paid a great deal for their tuition, and have put in an enormous amount of practice to qualify for membership, therefore I have a great amount of respect for the personality of the orchestra. The number of instrumentalists upon whom you may call is very limited. You must cut your coat according to your cloth. I happen to be secretary and treasurer of a large society which has ample funds, and I do not ask the players to subscribe. You may have governors, ministers, or deacons ready to pay all the expenses you will incur. (Laughter.) You may have—I do not assert it. In a great number of orchestras ladies are excluded. That is a fatal mistake. Lady players are most useful instrumentalists in an orchestra. You may say you get more masculine vigour from the men. I do not always want that; I want chaste, refined playing. I say to all the seconds: I want a better musician to play an inner part than an outer one. Keep some of the best fiddlers on your second side. I play sometimes in an orchestra where there are forty violins and two violas. The viola is a little larger, and the player objects to stretch so much. That is idleness. He also says, "But it does not play the tune." Probably the chief drawback is the alto clef. I have lately taken a tour of our musical institutions, and find that there are between 400 and 500 violin students at the Guildhall School of Music, and ten for violas. At the Royal Academy of Music free tuition was offered to a viola player, but there was not a single application. At the Royal College of Music a viola scholarship was vacant, with free tuition, and possibly maintenance also, but there was not one applicant for that instrument! It is a shame. (Hear, hear.) See to it that these scholarships do not go begging. There are solos for the instrument. You must have the instrument in the quartet and in the orchestra. If there is one more viola player in the land after my few remarks, it will justify my visit to Birmingham. There are numbers of men who would be willing to take up the double bass if you would provide the instrument. If you are forming an orchestra, purchase the instrument; two would be better. Buy four-stringed basses. The old three-stringed basses were useful, but the four-stringed one is more so. If you have a man that cannot play the four-stringed instrument, let a string down off the bridge, and he has got three.

Now, as to the wind: one piccolo goes a long way; keep it down. A second flute player may invert his part on the piccolo; you must restrain that. An amateur oboe may be quacky; it is an extremely delicate instrument, and must be of good quality. Hold your instrument to the light, and it should be as bright inside as a looking-glass. If not, you will not have good tone. The oboe part

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can be played on the flute. Two clarinets and two bassoons are wanted; they are rare, especially the bassoons. In the old days everybody played the bassoon if they did not play the 'cello. If you have not a bassoon, you must certainly put a 'cello to the part, or a euphonium may play it.

Then you come to the brass. French horns are nearly impracticable for amateur orchestras; they are so extremely difficult. The horn part is transposed on paper, and then the player transposes on his instrument, so that invariably you must have professional horns. Trumpet parts are commonly played on the cornet. I do not like the cornet for orchestral work, though it is a very beautiful instrument in a military band. It is often a shade under the pitch. Persuade a young fellow to get a modern valve trumpet. Trombone players may be found, alto, tenor, and bass, but the alto trombone will be rare. A euphonium will be useful. In conducting, wait for your tympani player. He has to tune every time and often. To tune the tympani (and to play them), they should be struck about a hand's length, more or less, from the rim, there a definite note will be found. In the middle the tone is flabby. You must not start before your drummer is in tune, or you may not have his services. As to cymbals, the less said the better. I know many a hall in which the orchestra is ruined by the cymbals and bass drum. The cymbals are very good instruments for discovering an echo. I generally leave them out.

We will suppose you have got your instruments. A most vital thing is attention to the desks. An inadequate arrangement of the desks is a means of killing an orchestra sooner than anything else. Any porter can plant them out, but he will probably put them all in a straight row. The conductor should be in the centre of a semi-circle. All the players should radiate from him, so that he and they see eye to eye. When I go to my desk, I look for Eyes. If anybody cannot see me, I have the desks shifted along. A gentleman wrote to the *Times* lately, saying that the Philharmonic orchestra never looked up from their desks. They do not need to do so. A decent orchestral player stops before the conductor raps his desk; he can see instinctively, and watches the gestures as well as the beat. Keep all the eyes fixed upon the conductor over the music. Another fault in putting out desks is that they are always too high. Many of us in these degenerate times wear glasses. If you have got your glasses to their focal length for the music, you cannot see the conductor through them. You must be able to see the conductor over the top of the glasses. An enthusiast who can play solos comes to rehearsal, cannot see the conductor, is, being pulled up, made to look foolish in the sight of his juniors, he keeps away, and it is not easy to replace him. I see that the desks are down low; they must have them so before I begin. That I consider to be one of the most essential things.

There are no broad general principles concerning the organisation of an orchestra; it is all detail. Having arranged your desks, you come to the choice of music. There is a lot of vile rubbish on the market, but you can get the best music in the land at a market price. The best is not of necessity the most difficult, any more than the best songs are the most florid. There are libraries where you can hire the best for a trifling sum. Take care to provide only that which is good, and give your leading men solos. Some people say you should not have a pianoforte on an orchestra, but when you have only part of an orchestra you should have the piano. I had recently to rehearse Schubert's "Unfinished Symphony" with all the wind parts omitted. How was it to be kept going? The piano fills in missing parts, and can play the harp part if there is one.

You want a secretary—he gets the kicks. A treasurer has to make bricks without straw. And the librarian is an important officer. I have been to rehearsals where the conductor has come a quarter of an hour late. Anything is fished out, and half the time is wasted in getting the parts. If you cannot afford elaborate wrappers in gold type, have brown paper ones, and put all that you are going to play into them before the hour for practice arrives.

Tuning is important. It is the life-blood of the institution. It is like having blood poisoning to have an orchestra badly tuned. Grattan Cooke, a famous oboe player about sixty years ago, being a man of eminence, was always asked to give the A. The oboe does so to this day. It is frequently horribly sharp. It depends upon its reed, and most players make their own reeds. Many violinists have to stretch their strings to breaking point to reach the pitch. It is better to tune to a fork of standard pitch, or to a pianoforte. With regard to tuning to an organ, that is serious. Many organists play in A major, but D minor is the proper key to play in for tuning. An organist who is up to the mark quietly holds the note A. I remember an organist putting on all the organ he could. Our tuning was impossible till that was stopped. The conductor waited. After ten minutes the organist had to be stopped by a messenger. The whole performance was swamped by that organ. Organists should not use reeds or mixtures when playing with a band.

Another point, a very important one to induce good people to come to you, is to print their names on the programme. Punctuality I need hardly talk about, because we know that always refers to the man outside. The conductor who comes late may be certain that others will come late too. It is best to go to the desk and begin, even if few are present. Another serious aspect of unpunctuality is that people who come in late have no time to tune. As to tuning the double bass, men often scrape away on the lower strings, they cannot hear the sound, they saw the bow up and down as well as across. The bow must go as straight as possible. If it goes up and down it checks the vibration and gives a rumbling sound. It is best to tune by the harmonic, or half length of the string; you get a clearer note. There is a story told of an amateur who used to play

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under Sir Michael Costa. He was filing away and could not get right. Just as Costa was going to the desk, a professional said, "I don't think you are in tune *now*." He pressed his fingers on the strings, and said, "I never make them any tighter than that." (Laughter.)

To play accompaniments to instrumental or vocal solos teaches members of an orchestra what they would never otherwise learn, namely, *to wait*. It is the vocalist or soloist who sets the time, the conductor follows, and the orchestra follows the conductor. Soloists are not always strict as to time. A friend of mine who was exasperated by a lady taking liberties with her song, determined that in her second song he would drag her through it by the ears. There was a scene afterwards. They don't hesitate to turn a crotchet rest into a minim rest, or to prolong a note so as to get five beats into a bar instead of four. Every individual must count his bars, and the conductor must be absolutely sure in his beat. You may often see conductors beating round and round. You must always have a straight down beat, and only one down beat in each bar. In any orchestral piece somebody has rests. Playing in an orchestra recently, I came upon 227 bars rest! Fancy counting that under a circular beat, and perhaps a change of time in the course of the rest! (Laughter.) The emperor of English conductors, Dr. Cowen, is the one I admire most. Whatever he does is right, whatever he omits to do, you can omit to do. However, he beats the 5-4 time of the Tschaikowski's "Pathetic Symphony" with two down beats. That seems objectionable, but he is a greater man than I. As to other conductors, I could speak of many of their funny little tricks, but time forbids. I was once asked to play in an orchestra at a performance. No sticks, no desk, no music were ready. In a hurry four sheets of MS. music paper were handed to me, one of which had no title. It is a little difficult to recognise a drum part without a title. (Laughter.) Whenever I am asked to play in that band again, I always have a previous engagement. Another conductor, a most lovable and learned man, hovers with the baton uplifted when we are quite ready to start, and proceeds to tell some vastly interesting anecdote, explains the circumstances under which the composition was written, and gives other information for which we would be profoundly thankful in the ordinary way, but *not then*. It is not a favourable time for imparting information. An orchestra attached to a choral society ought not to be kept to the accompaniments to a choir that is not present; good standard orchestral works should be in hand as well.

Now to recapitulate. First catch your players, treat them with generosity, always have a vocalist at your rehearsals for solos, or two to sing a duet—a splendid training for both band and soloists. Have a pianoforte, put names on the programmes, treat your people with great respect, because they deserve it, and you may not replace them. It is better to have the orchestra complete by giving engagements to professionals, and a small fee for attending rehearsals. Playing with an incomplete band is unsatisfactory work. The great requisite for success is summarised in that brief phrase "the divine gift of tact." That is what the organiser of an orchestra wants. "Evil is wrought by want of thought as well as want of heart." Michael Angelo spent a lot of time in finishing the fine details of a big work of art, and people said, "These things are trifles"; he replied that "trifles make perfection, but perfection is no trifle." Lastly, the definition of genius attributed to Dr. Johnson should be remembered: "Genius is the capacity for taking infinite pains." (Applause.)

In reply to remarks made by Mr. A. R. Gaul, Mr. H. Davey, Mr. W. Harrison, and Mr. J. A. Davies, Mr. Croger said that he agreed with Mr. Gaul both as to marking cuts in copies and tuning in a key unrelated to the piece that had been played. Imagine a choir asking for the chord to be given on the piano to tell the audience if they had flattened. He did not think there was any scarcity of good music. As to the need of soft playing from amateur wind, cheap German instruments were sometimes the cause of the coarse tone. He did not agree about Sol-faing the horn part, as players preferred the F horn, and had a fixed standard of value in their mind. Composers often made mistakes with that instrument; clarinet music transposed was not horn music. Mr. Davies misunderstood him. He (Mr. Croger) once felt personally aggrieved on being asked to assist in selling instruments that had been used in a church, the object being to buy an American organ. He would be glad to give advice to young conductors at any time when orchestras were being formed.

Echoes from the Churches.

A copy of "Musicians and their Compositions," by J. R. Griffiths, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. R. Taylor.

METROPOLITAN.

CITY.—One of the best performances given lately by Mr. Hawkins, in the City Temple, was that of Mendelssohn's "Elijah," Nov. 21st. The soloists were Miss Stanley Lucas, Miss Maud Birt, Miss Lucie Johnstone, Miss Ethel Holt, and Messrs. John Probert, Harry Roberts, Charles Tree, and Albert West. The chorus of about one hundred sang splendidly. The effect was heightened by a quartet of brass instruments. Mr. Rolph Norris was at the organ.

HIGHBURY.—A very successful sacred concert, in aid of Renovation Fund of Highbury Hill Baptist Church, was given on Tuesday, the 10th ult. The work selected for the first half of the concert was Stainer's "The Daughter of Jairus." The solos were excellently sung by Miss Winifred Jenkins, Mr. Robt. A. Kingston, and Mr. Alfred Bentley. The chorus, formed of Arundel Square and Kingsland Congregational and the above-named church choirs, worked well to Mr. Berridge's bâton. The second part of the concert consisted of songs and choruses. Madame Hands sang "O, dry those tears," and was loudly encored. Mr. Kingston sang "Be thou faithful unto death" very nicely. Mr. Bentley won a well-merited encore for "The City of Rest" (C. H. Lloyd). The choruses in the second part were—Goss's "Wilderness," Rossini's "To Thee, great Lord," and Berridge's "Thou art my God." Mr. Ernest Darke played the introduction to the cantata

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with skill and taste, as he did the organ part throughout the evening. Miss Ella Newton was an efficient pianist. Master Harold Darke played an organ solo.

ISLINGTON.—At a special service held at the Presbyterian Church, on December the 11th, Spohr's "Last Judgment" was performed; the principals being Miss Winefred Marwood, Miss Sargood Alexander, Mr. William Sheen, and Mr. R. D. Grant. Mr. J. S. Macdonald, A.R.C.O., presided at the organ. The choruses were sung by the choir of the church under the direction of Mr. H. E. Mackinlay, F.R.C.O., L.Mus.T.C.L.

LAMBETH.—The annual performance of Spohr's "Last Judgment" at Christ Church, Westminster Bridge-road, was given after the evening service on Sunday, December 15th, and was much enjoyed by a large audience. The organ accompaniments were in the safe hands of Dr. F. N. Abernethy, and were supplemented by trombones and drums. The choruses were given by an augmented choir, and the solos by Miss Edith Luke, Miss Frances Wheal, Mr. William Fell, and Mr. W. P. Richards. Mr. J. R. Griffiths, Mus.Bac., conducted.

STOKE NEWINGTON.—The Devonshire Square Church Choral Society opened its second season on the 3rd ult., with a concert in aid of the Church fund for providing Christmas dinners for the poor. The choir sang "Hiawatha's Wedding Feast" (Coleridge-Taylor) and several part-songs, including "Bold Turpin" (Bridge) and "Song of the Vikings" (Fanning). Songs were contributed by Mrs. Lindsay-Blee, Mr. W. H. Fothergill, and Mr. Whorlow Bull, all of whom acquitted themselves well and were heartily applauded, as was also Miss Edith Peck, who gave several recitations with fine dramatic fervour. Miss Edith Wells played two pianoforte solos very tastefully, and her careful accompaniments (especially to "Hiawatha") were of very great assistance to the choir and vocalists. Mr. G. Ernest Arundel conducted. As the room was crowded in every part, the concert resulted in a considerable addition to the Poor Fund.

ST. PANCRAS.—At the Presbyterian Church the Rev. Z. B. Woffendale has organised a series of Sunday night concerts, to take place after the usual evening service. On the 17th ult. the choir, under the direction of Mr. J. M. James, gave an excellent rendering of Arthur Berridge's cantata, "Christ on the Sea," Mr. Woffendale reading some of the numbers and making comments on the story as the work proceeded. The solos were sung by members of the choir. Mrs. Rickett's rendering of "When the wild waves" was particularly worthy of mention, as was the contralto singing of "O'er the billows of the ocean." The conductor himself sung some of the bass solos. Miss James accompanied throughout with considerable skill and good taste.

PROVINCIAL.

ACCRINGTON.—A musical service at Bethel Baptist Chapel on Sunday afternoon, December 1st, attracted a large audience. The principals, Madame Nutter (soprano), and Messrs. Tattersall and John Harrison, tenor and bass respectively, acquitted themselves admirably. Mendelssohn and Handel figured prominently in the programme, "Hear ye, Israel" and "I will sing of Thy great mercies," by the first-named, being finely rendered by Madame Nutter. She also gave "The Better Land" (Cowen). Mr. Tattersall gave a neat interpretation of "The Holy City," among other pieces, and Mr. Harrison dealt in a masterly manner with Haydn's recit. and air, "And God said" and "Heaven in fullest glory shone." Cowen's "A Psalm of Life" was another appreciated item by Mr. Harrison. Madame Nutter and Mr. Tattersall were responsible for the only duet of the afternoon, Stainer's "Love Divine." Choruses were rendered by the choir under the conductorship of Mr. J. H. Kay. Mr. E. Hargreaves was the organist. Special music was rendered in the evening by Mr. Tattersall and Mr. Harrison.

BANGOR.—Mr. E. Minshall gave an organ recital in the English Congregational Church on Thursday, December 5th. Miss M. J. Edwards and Mr. D. L. Webb were the vocalists.

BOURNEMOUTH.—A concert was given in Springbourne Wesleyan Chapel on November 20th, the programme being made up of selections from Mendelssohn's works. Pianoforte solos were given by Mr. Walter Webber, part-songs by the choir, and violin solos by Mr. Sydney Youngman. The vocal items (solos, duets, and trios) were rendered by Miss Lucy Rigler, Mrs. Heaton, Miss Ethel Pitman, Miss Cherrett, Mr. W. H. Hardick, Mr. W. Roberts, and Messrs. E. and F. Thresher. Mr. W. H. Hardick presided at the organ, and Mr. Fred C. Brazier at the piano.

BRUTON.—On Wednesday, 20th November, the choir of the Congregational Church, with the able assistance of friends, gave a sacred concert. The first part consisted of Berridge's cantata, "The Love of God," which was rendered in a praiseworthy manner by choir and orchestra. The opening recitative was effectively sung by Mr. H. F. Jones, and the following chorus, "God is Love," was well given, this, with the final chorus, "Lift up your hearts," being the most successful of the choral numbers. The solos were taken by Miss B. Bennett, "My Soul Inspired"; Miss Lockyer, "Yea, I have loved thee"; Miss Irene Gass, "When I had wandered"; Miss M. A. Jones, "O Love Divine"; Mr. A. G. Hill, "God so loved"; and Mr. T. A. Gass, "Let us love one another," and were all very nicely sung and much appreciated. The Misses Gass were very successful in the duet, "Beloved, now are we children of God," and Miss M. Harding, Miss F. Bottom, and Mr. G. Harewood assisted in the quartets. The choir sang the choruses in good style, and the playing of the small orchestra was excellent. Part 2 was made up of miscellaneous selections, the rendering of which was much enjoyed; Woodward's beautiful anthem, "The Radiant Morn," being expressively sung before the Benediction was pronounced by the pastor (Rev. D. I. Gass).

BURNLEY.—On Tuesday evening, December 3rd, the members of the Colne Road Wesleyan Chapel Choir held their annual business meeting. The secretary, Mr. A. Bradshaw, gave a very encouraging report. He referred to the improvement in the music at the services, also to the high position and popularity of the choir amongst the musical people of Burnley, a large number of concerts having been given in the town and district during the past year. He also mentioned the success of the choir at the Blackpool Musical Festival in May last, when they received the first prize, this being the fourth occasion on which they have won the first prize during the last few years. The business having been transacted, a presentation was made to the esteemed choirmaster, Mr. Dan. Duxbury. Mr. W. Hargreaves made the presentation on behalf of the choir, and in so doing, said he had been associated

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with Mr. Duxbury for a long time, not only as a member of the choir, but as a close and personal friend, and had proved him to have the interests of the choir at heart. The presentation consisted of a beautiful marble timepiece and a walnut musical cabinet, besides a photograph of the choir, which is to be added as soon as possible. Mr. Duxbury returned thanks for the handsome gifts. He said he had been utterly taken by surprise. He would treasure the articles as a proof of the good feeling which had always been a characteristic of the choir. What he had done had been done willingly. The unanimity of the choir had inspired him to the work, and he hoped they would continue in the future as in the past. He felt sure that if that were done they would accomplish even greater achievements than hitherto.

COGGESHALL (Essex).—A concert on behalf of the Congregational Church Organ Fund was given in the Lecture Hall, on Wednesday, November 20th, by the church choir. The audience was large, the hall being packed. The programme opened with "The Heavens are Telling" (Haydn), the trio being well rendered by Miss Simmons and Messrs. H. Sadler and H. J. Simmons. The Rev. G. A. Hamson then sang "The Good Shepherd" (Barri), and this was followed by an arrangement of Gounod's "There is a green hill," the solo being tastefully sung by Miss Emily Bright. The chief item on the programme was Gaul's "Ruth." This was a splendid success. Miss Annie Spurge sustained in a capable manner the part of Naomi. The beautiful singing of Miss Mary Dalton as "Ruth" came as a surprise to many in the audience. Miss Emma Smith well rendered the smaller part allotted to "Orpah." The singing of the Rev. G. A. Hamson, especially in the air "Glory to Thee, O Lord," was greatly appreciated. The choral parts reflected great credit on the choir, especially as most of them had never taken part in a work before. Miss Beard ably presided at the piano. Mr. J. R. Smith conducted.

DORCHESTER.—A very enjoyable programme of sacred music was given in the Congregational Church on December 16th, under the able direction of Mr. Arthur G. Bawler, who presided at the organ. Anthems were given by the choir, and solos by Miss Webber, Miss Bawler, Mrs. A. G. Bawler, Mrs. A. S. Hill, and Messrs. P. Rees and A. Hooper. There was a large audience.

FOLKESTONE.—A creditable performance of "Christ and His Soldiers" was given in the Wesleyan Church by the choir and friends on the 18th ult., under the careful conductorship of Mr. Bramley. The solos were sung by Miss Spoor, A.R.C.M., Miss Newall, A.L.C.M., Mr. Gordon and Mr. Wilkins, all of whom sang expressively. The accompaniments were played by a small orchestra led by Miss Tiffen. Mrs. Walton presided at the organ with her usual skill.

GLASTONBURY.—The annual Choir Sunday was held in the Congregational Church on December 8th, when special services were held. In the afternoon, Mr. Wilfred Chamberlain (the organist) gave an organ recital in the church to a very large audience. The recital commenced with an overture by T. Adams. This was followed by an anthem by the choir, "It is high time to awake out of sleep"; after which the organist gave Bach's "Passacaglia in C minor." The next piece was a solo by Master W. Williams, "Thou didst not leave His soul in hell," from the "Messiah," followed by C. Vincent's "Sunset Melody" on the organ. Miss Chard, L.R.A.M., of Bridgwater, next sang "Calvary," and this was succeeded by G. F. Vincent's "Coro Grandioso" on the organ. "A Dream of Paradise" (Hamilton Gray) was then sung by Miss E. Murch, which was followed by Mendelssohn's "Sonata No. 4," the concluding piece being Sullivan's anthem, "O love the Lord," rendered by the choir. At the evening service the pastor, the Rev. A. W. Bennett, preached a very appropriate sermon. During the service, several anthems were very ably rendered by the choir, under the leadership of Mrs. Vicker. Solos were also given by Miss Murch ("The Holy City") and Miss Chard, L.R.A.M. ("There is a green hill far away," Gounod). Mrs. G. Champion and Miss L. Chamberlain rendered "He shall feed His flock" ("Messiah"), and Miss L. Chamberlain gave a very fine rendering of Prout's "Be ye sure that the Lord He is God." Mr. Chamberlain also played several beautiful voluntaries on the organ. All were given with great skill and grace of expression, and contributed largely to the brightness and success of the service.

GLOSSOP.—An excellent performance of "The Messiah" was given in Wesley Chapel on Sunday afternoon, December 15th, by a band and chorus of 100 performers, Mr. Henry Fielding presiding at the organ, and Mr. E. Waterhouse, J.P., conducting. The choruses especially went very well. The principals were Madame Hayman, Miss Ethel Ramsden, Mr. R. Alexander and Mr. Hugh Spencer. There was a large audience. At the evening service special music was rendered by the choir and soloists under the able direction of Mr. Fielden.

GOLCAR (near Huddersfield).—A very fine 3-manual organ of forty-four stops has just been erected in the Baptist Church by Messrs. Brindley and Foster.

HEYWOOD.—On Sunday evening, December 15th, the Bridge Street Primitive Methodist Chapel Choir gave selections from the "Messiah" in a manner that reflected great credit on the choir. The conductor was Mr. Lot Astley, and the organist Miss E. Royds. The Rev. J. D. Jackson gave a short address.

KEIGHLEY.—A very interesting and profitable evening was spent at Long Lee Wesleyan Chapel on Tuesday, December 3rd, when the choir, under the leadership of Mr. D. Woollard, rendered Berridge's sacred cantata, "The Love of God," and Hessey's "The Gipsies' Holiday." Both were given in a very praiseworthy manner, Miss Spencer (soprano) showing to good advantage. Miss Woollard (contralto) ably rendered the solos, "My son, despise not" and "When I had wandered." The duet, "Now are we children," by Miss Spencer and Miss Woollard, was sung in excellent style. Mr. W. Mitchell undertook the tenor solo, and Mr. B. Fowlds the bass in "The Gipsies' Holiday." The ladies were attired in gipsy costume, which made a good effect. Miss Spencer was chosen as queen, a part she filled in an excellent manner. Miss Marsden accompanied throughout with her usual good taste.

MANCHESTER.—At the Besses Congregational Church, the anniversary services were held on Sunday, November 24th. The preacher, morning and evening, was the Rev. Adam Scott, of Southport. In the afternoon an address to scholars, teachers, parents and friends was given by the Rev. E. W.

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Howes, of Cheetham Hill. Special hymns, etc., were sung with fine effect by the scholars. A collection was made at each service on behalf of the church funds. The choir, under the direction of Mr. Leaver, the organist and choirmaster, sang the following music:—Morning: Introit, "Almighty and Everlasting God" (Goss); anthem, "O praise God in His Holiness" (Thos. Tallis Trimnell); offertory sentence, "He that soweth little" (Barnby). Evening: Introit, "O, Lord and Ruler" (Stainer); anthem, "The Glory of the Lord" (Goss); offertory sentences, "To do good and to distribute" and "Do ye not know that they who minister" (Edmund Rogers); vesper (unaccompanied), "I will lay me down in peace" (Newkomm).—The eighth annual performance of the "Messiah" took place at the Moss Side Baptist church, and was the most successful of the series. A large chorus of 150 were present, comprising members of the Hallé Choir and the Nonconformist Choir Union. Mr. Granville Humphreys conducted, and the soloists were Miss Bessie Blackburn, Miss Bella McKenzie, Mr. W. D. Holgate, and Mr. Fowler Burton. The solos and choruses were well rendered. Mr. Fowler Burton, in the bass solos, was remarkably fine. Mr. J. W. Turner, the organist of the church, and the newly-appointed organist to the N.C.U., played the accompaniments very tastefully.

NAILSWORTH.—The excellent talent announced to appear at the musical service and sacred concert held in Shortwood Baptist Chapel attracted a large audience. Selections from Mendelssohn's "St. Paul" and "Elijah," Handel's "Messiah" and "Judas Maccabæus" and Anthems from the Baptist Church Hymnal were given by the choir connected with the chapel, who had the assistance of several friends, together numbering sixty voices. In the absence of Miss Beatrice Chapman through indisposition, Mrs. J. W. Lane, at very short notice, kindly rendered Allitsen's "A Song of Thanksgiving" and Mendelssohn's "O rest in the Lord." In the latter her sympathetic voice was heard to great advantage. The solo parts in the anthems "In My Father's House" and "Sun of my Soul" were taken by Mrs. O. Jeffery, and were beautifully given. Miss Edith Clissold played two violin solos very effectively. The singing, both of solos and choruses, was greatly enjoyed. Mr. W. Antill was conductor. Mr. H. W. Antill presided at the organ with his well-known skill. On a recent Sunday evening a special musical service of a highly successful character was held, and by request the augmented choir sang Mendelssohn's "Sleepers, wake," "Judge me, O God" (43rd Psalm), and Turner's "Sun of my Soul." The Rev. O. Ayres preached an appropriate sermon. There was a very large and appreciative congregation.

OSWESTRY.—Thursday, November 28th, was the day set apart by the Mayor of the ancient borough of Oswestry (J. Parry Jones, Esq.) for the state visit to the Established Church. A huge procession was marshalled in front of the Guildhall, and the Mayor was attended by his two chaplains, the Rev. Norman Ogilvy, vicar, in hood and gown, and the Rev. J. J. Poynter, pastor of Christ Church (Congregational), in Geneva robes. He was supported by the Aldermen and Corporation, borough and county magistrates, past mayors, officials, ministers and clergy, masters and scholars of the Grammar School, friendly societies, and trade societies. Guards of honour were formed by Depot (detachment) Oswestry and Ellesmere Companies of K.S.L.I., detachment of "F." Company R.W. Fusiliers, and "F" Squadron Imperial Yeomanry. At the Parish Church a united choir of two branches of Established Church, Christ Church (Congregational), and Zion (Calvinistic Methodist) met the procession. A striking expression of goodwill was to be seen in this united choir, the members of the Nonconformist choirs being attired in white surplices, similar to those worn by the Established Church choirs. This was further shown in the musical arrangements. The organist of the Parish Church conducted the choir, which contained about 150 voices, the organist of Holy Trinity Church (Established) presiding at the organ, and the organist of Christ Church (Congregational) having the direction of the orchestra. The special anthem was Stainer's "Lord, Thou art God," which was admirably rendered. Great disappointment was expressed by members of the other Nonconformist choirs at not being able to assist, owing to the anthem only being published in the old notation, and they being readers of tonic sol-fa only. But for this, and lack of accommodation, the choir would probably have numbered fully 300 voices.—A probably unique festival was held at Christ Church on November 29th. In response to an invitation from the Rev. J. J. Poynter and the choir, a large number of the members of the church and congregation attended a conversazione in the Assembly Rooms, which were beautifully adorned with plants, flowers, banners, flags, etc., for the occasion. The numerous company were received by the minister and Mr. J. H. Ollerhead, choirmaster and organist. Informally welcoming their guests, on behalf of the choir and himself, Mr. Poynter spoke of the pride and satisfaction with which he was glad at all times to associate himself with his choir, of the feelings of affection that existed between him and them, and the valuable aid they always were to him in the conduct of the worship. The suggestion of that evening's engagement had come from them, and he had been greatly pleased with the zeal and cordiality with which its present form had been arranged. An excellent programme had been prepared, and the several items were much enjoyed. During the evening short speeches were delivered by the Mayor, Messrs. W. Jackson, J. H. Ollerhead, F. Allmand, and Rev. J. Davies Jones. The entire proceedings were a great success.

REIGATE.—The Congregational Church Choir (augmented for the occasion) gave a rendering of Facer's "Pilgrim Fathers" in the church on December 5th. The work was performed in good style, and did not fail to secure the warm appreciation of a large audience. The choir were very fortunate in securing the services of Mrs. Lawrence Briant for the soprano solos, and it may be said at once that her singing largely helped to make the concert a success. Both in the solos, and in the duets with Miss Rose Miller (contralto), she was equally delightful. The chief characters assumed were "King James," "John Robinson," and "William Brewster," by Mr. J. E. Hall, M.A. (baritone); "William Bradford," by Mr. W. H. Wenman (tenor); "Joan Helwisse" and "Priscilla Mullins," by Mrs. Lawrence Briant; and "Mary Brewster," by Miss Rose W. Miller. Miss Griggs and Mr. G. Oakshott, respectively, played the accompaniment on piano and organ, Mr. F. J. Buckland conducting. The quartet of male voices consisted of Messrs. Hart, Andrews, Turner, and Mollison. It should be mentioned that the Rev. G. Currie Martin, M.A., B.D., gave a short introductory address, explaining the story, and the audience were the better able to

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follow intelligently. A collection on behalf of the Organ and Choir Fund was taken.—On Saturday, 7th ult., the choir gave a most successful concert of a miscellaneous character, at the Redhill Congregational Schoolroom, in connection with the "Men's Own." A most enthusiastic audience was present, apparently thoroughly enjoying the music, which consisted partly of the Crystal Palace Festival music and other part songs, duets, etc., Miss Grace Buckland, with her delightful mandoline solos, fairly capturing the fancy of the listeners.

SOUTH SHIELDS.—The new organ in the Methodist New Connexion Chapel, Laygate-lane, was opened by a recital given by Mr. J. M. Preston, of Newcastle, Mrs. Foggin and Mr. J. R. Young being the vocalists.

WOKING.—On Wednesday, December 4th, a united choral concert was given in the Baptist Church by the combined Baptist and Primitive Methodist Choirs (about forty-five voices), under the direction of Mr. R. Taylor, choirmaster of the Baptist Church. Part I. was miscellaneous, containing a piano solo by Miss Woods, two violin solos by Miss E. Weston, A.C.V., songs by Mrs. Pyle, Mrs. Bissell, Mr. Burnett, and Mr. Hatherill, a recitation by Mr. Walker, and choruses by the choir, one of which, Gounod's Ave Verum in E flat, was sung unaccompanied, with good expression and perfectly in tune. Part II. consisted of Berridge's cantata, "The Love of God." This bright and melodious little work was the best half of the concert, if the opinion of the audience is a criterion. The solos had been carefully prepared, and were excellently rendered by Mrs. J. Pyle (soprano), Mrs. Bissell (contralto), Mr. W. Sumner (tenor), conductor Primitive Methodist Choir, and Mr. Hatherill (bass). The chorus "Trusting in the promise" was taken somewhat differently from the composer's intention, viz., the first strain as trio by Misses A. and N. Macdonald and Mrs. Bissell, and the middle portion as tenor and bass duet by Messrs. W. and A. Sumner. This chorus with its lilting rhythm proved to be the favourite with the audience. All the choruses went with precision, and the choir acquitted itself excellently, considering that the opportunity for united rehearsal was very limited. Light and shade were well observed. "God is love" and "Lift up your hearts" were the most popular with the singers. The choir was well balanced, and the members feel pleased with the result (musically) of the first united Nonconformist choir concert. Mr. W. Holdaway at the piano and Mr. G. Macdonald at the organ gave great satisfaction by their excellent accompaniments. Unfortunately, there was a dense fog, and the audience was consequently less than might have been expected under better climatic conditions.

COLONIAL.

BRITISH GUIANA.—"Choir Sunday" was observed at Mission Chapel, New Amsterdam, on September 29th. The huge building, seating over 1,500 persons, was packed. The pastor, Rev. H. J. Shirley (late of Fulham Congregational Church), preached an eloquent sermon on the Saviour's last hymn, and the service was a thorough success. The choir, under the direction of Mr. J. Salton, rendered "Hear My Prayer," "Ye shall dwell in the Land" (Stainer), and Darnton's "I will sing of the mercies of the Lord for ever," closing with the "Hallelujah" chorus. Miss Jessie Pitt presided at the organ, and when at the close of the service "Tallis' Canon" was sung by the immense congregation, it was felt that a great day had passed. The congregational singing was very hearty, and the final item was heard far beyond the confines of the building. It is decided to make the service an annual fixture.

New Music.

MUSICAL JOURNAL OFFICE, 29, PATERNOSTER ROW, E.C.

Sing unto God. Anthem. By A. Tiffany. 2d.—A simple, broad anthem, for festivals or general use. There are solos for tenor and alto respectively.

NOVELLO AND CO., BERNERS STREET, W.

Thirty-two Original Tunes. By F. Cowley.—Some of these tunes are very nice and certainly sing well. As they are set to hymns which are already wedded to well-known and very popular tunes, it is doubtful if they will be much used. The melody only seems to be by Mr. Cowley, the harmonies being filled in by others.

SAMPSON LOW, MARSTON AND CO., ST. DUNSTAN'S HOUSE.

The Great Musicians. A series of Biographies. Edited by F. Hueffer. 2s. 6d. each.—In this excellent series we have the biography of the following eminent composers:—Bach, Beethoven, Cherubini, Handel, Haydn, Mendelssohn, Mozart, Purcell, Schubert, Schumann, Wagner, Weber, Rossini, English Church composers. The following are among the writers of these interesting volumes: J. A. Fuller Maitland, Frederick J. Crowest, H. Sutherland Edwards, F. Hueffer, W. Alex. Barrett, H. F. Frost, W. S. Rockstro. The story of each composer's life is told, and at the end of every volume is a detailed list of his works. For reference, therefore, these handsome little books are of great value. Every musician certainly ought to have them on his shelves. Each author seems to have very carefully sifted his materials, and we have nothing but interesting and useful information left.

E. DONAJOWSKI, 26, CASTLE STREET, W.

Come unto Me. Anthem. By H. W. Greaves.—Melodious. The tenor solo is smooth and final chorus bold.

REID BROS., LD., 17, CASTLE STREET, W.

Soldiers of Christ, Arise. Song. By W. H. Jude. 2s.—A bold, martial song, with an excellent accompaniment. Very suitable for P.S.A. use.

The Trumpeter's March. For piano. By W. H. Jude. 2s.—A descriptive march, and very good of its kind; but the trumpet call becomes a little monotonous.

Love's Message. Song. By Francis Böhr. 2s.—A pleasing but simple little song.

Every Inch a Sailor. Song. By W. H. Jude. 2s.—This nautical song ought to be very popular. It is a good rollicking melody, and the words are "catching."

The Liedertafel Series of Carols, Choral Hymns, etc. By W. H. Jude.—This series contains some excellent settings of popular hymns, and some pretty things for children.

Music and the Higher Life. By W. H. Jude. The compositions of Mr. W. H. Jude are widely known and as highly appreciated. They have been collected in this volume ("Music and the Higher Life," 3s. 6d. net, Reid Bros., Castle Street, W.), together with a sketch of his life and spiritual experiences. Much is made of certain hymns by reason

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of a supposed religious force pertaining to them alone, and crude harmonies and unmelodious melodies are excused on the ground of their association with well-known words. Mr. Jude's volume goes to prove that it is possible to combine simple words with music of a highly "popular" order, which is also artistic and musicianly. Such old hymns as "There is a happy land," "Thank God for the Bible," and others of a like nature, are firm favourites with children, and although the music is advanced, young people learn the melodies easily. "Onward, Christian soldiers," is set to a most stirring and melodious air, and is arranged for solo voice, chorus, and male voices in two of the verses. It is a fair sample of the settings of many popular hymns, and is such an one as a large body of people would sing with delight. Mr. Jude's experience as a mission preacher with music in plenty at every service is here placed at the disposal of those who have to cater for "People's Services," and choirmasters and organists will find the pieces a welcome relief to the unsatisfactory occupation of singing poor tunes because they are set to words deemed suitable for mission work. The book contains over 100 pieces, and is very warmly commended to our readers.

BREITKOPF AND HARTEL, 54, GREAT MARLBOROUGH STREET.

Roseen Dhu. Irish Vocal Suite. By Michele Esposilo.—A series of old Irish airs, well arranged and set to lyrics by Alfred Perceval Graves. A graceful series of songs.

WILKES AND CO., 88, WALWORTH ROAD, S.E.

The Choristers' Register and Organists' Record.—This "Register" is likely to be of great service to secretaries and organists. In addition to usefully-arranged pages for recording the attendance of the choristers, space is given for noting the voluntaries, anthems, etc., used from time to time—forming a very complete and concise work.

To Correspondents.

PEDALS.—Both firms make good attachments, and it is doubtful if there is really much difference between them. A pedal board *without* attachment to the keyboard is not very satisfactory.

ESSEX.—We believe nothing definite is yet done as to the music. The committee have only just started work on selecting hymns.

E. E. D.—The choirmaster is head of the music. It is his duty to select the music and direct its rendering. The organist ought to help to carry out the choirmaster's ideas. It is well, however, as far as possible, for the choirmaster to consult with the organist beforehand. This would probably prevent friction, and his counsel might be of advantage. When a difference of opinion arises, the choirmaster must decide, and his word should be final. But it is no part of the choirmaster's duty to tell the organist how he is to play; that must be left to his own discretion. It is very awkward when the two officials do not see eye to eye; but a little "give and take" and the cultivation of a friendly feeling usually get over the difficulty.

The following are thanked for their communications: A. G. B. (Dorchester), C. F. (Sheffield), T. R. M. (Devizes), G. E. (Brighton), E. E. (Machynlleth), F. R. D. (Ely), W. J. (Carmarthen), J. M. L. (Glasgow), T. T. (Cromer), W. J. C. (Uttoxeter), F. E. R. (Braintree).

Staccato Notes.

THE profits of the Leeds Festival amounted to £1,657.

JOSEPH GABRIEL RHEINBERGER, the eminent musician, is dead.

THE King's private band is being reorganised by Sir Walter Parratt.

THE death is announced of Mr. Edwin Barnes, a well-known London organist.

WAGNER left an autobiography, which at his own desire is not to be given to the world till 1913.

MR. CHARLES LOCKEY, the first singer of the tenor solos in "Elijah," died last month at Hastings, aged 81.

A PRIZE of £2,000 is offered for the best opera to be produced in Milan in 1904. British composers can compete.

THE Dean and Chapter of St. Paul's Cathedral propose to erect a tablet giving a list of the organists of the Cathedral.

THE Nottingham Sacred Harmonic Society gave "Elijah" at the Queen's Hall, London, with great success. The ladies especially distinguished themselves.

DR. ELGAR'S "Dream of Gerontius" was given at Dusseldorf on the 10th ult., with great success. The composer was cheered by the orchestra, and presented by the chorus with a laurel wreath.

LAST autumn a sealed bottle was washed ashore on the Carnarvonshire coast, containing a musical MS. The melody has been set to a popular Welsh hymn, and is now sung in many chapels. The tune is called "The Tune in the Bottle."

KING LUDWIG OF BAVARIA possessed the MSS. of Wagner's early works, and three of his early operas will shortly be revived at the Munich Opera House. These are "Rienzi," which at one time was in the Carl Rosa repertory, "Die Feen," which was experimentally revived in 1887, and "Das Liebesverbot."

Accidentals.

APROPOS of testimonials, the following was recently given to an organ-blower, who, as it turned out afterwards, had to be dismissed for drunkenness:—

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BOGGS'S OLD FRIEND: "Great heavens, man! Do I find you reduced to playing a cornet at the street-corner to make a living?"

Boggs: "I ain't doing this to make a living. My wife won't let me practise in the house."

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A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

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3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.

5. Our decision in all matters relating to the competition shall be final.

****

Much satisfaction has been felt at the announcement that the musical arrangements for the Coronation are to be made by Sir Frederick Bridge. No better choice could be made, and, as organist at Westminster Abbey, it is appropriate that he should receive the appointment. Further, Sir Frederick has had more experience than any other musician in arranging the musical programme for these extra special occasions, and, so far as we know, his selections have always been much appreciated. We hope that modern composers will be well represented in the musical arrangements. There is surely no need to fall back upon the works of composers long since dead, when we have many highly gifted writers amongst us. For instance, anthems by Sir Frederick Bridge, Sir Hubert Parry, and Dr. Elgar would, no doubt, be quite as effective as those by Purcell, Attwood, or Boyce. But the whole matter can be left safely in the hands of the popular Westminster organist.

****

Much regret is felt at the departure of Mr. E. H. Lemare for Pittsburg, U.S.A. He is probably the most accomplished of our younger organists, and his services during the last few years have been in great demand. But, alas! owing to the music being cut down at St. Margaret's, Westminster, he became unsettled, and accepted the position of organist at Carnegie Hall, Pittsburg, at £1,000 per annum. Mr. Lemare will do well in America, for "crack" players are not numerous there. He will probably fall in for much of the work that Mr. Archer used to do.

****

A correspondent writes thus:—"Will you please express an opinion on the following fact? During the first two hymns, chant, and anthem, our minister almost invariably sits down, and is busy reading the sermon which he is about to deliver. Is this common, and is it quite becoming?" Nothing can fairly be said against ministers sitting down during the singing, for that is the only time

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they can rest during the whole service, and to stand for an hour and a half is very tiring. But, happily, it is not usual, nor is it wise, for a minister to be preparing his sermon while the hymns, etc., are being sung. That is quite as bad as the congregation studying the hymn or tune book during the lessons or the sermon. All necessary preparation for the service (whether by minister, organist, choir, or deacons) should certainly be completed before the service commences, if the worship is to be thoroughly reverent. We fancy that unprepared ministers are rare.

****

The Annual Spring Festival of the London Sunday School Choir will be held on Saturday, the 15th inst., at the Royal Albert Hall, Kensington. In addition to the Choir and Orchestra of 1,200 adult performers, Madame Alice Gomez, Miss Kate Cherry, and Mr. Ben Davies will sing; and Mr. Wm. Whiteman will conduct. An excellent programme has been arranged for the occasion, and Mr. Horace G. Holmes will preside at the great organ, and Mrs. Mary Layton, F.R.C.O., at the pianoforte.

****

The reports of concerts, etc., in some of our localised parish magazines do not err, as a rule, on the side of accuracy. A correspondent tells us that one of the suburban "locals," in describing a performance of the "Messiah," last month, came out with the announcement that Mr. Blank's solo, "Every valley shall be *brought low*," was all that it should be, and that Miss Ditto delighted the congregation with her rendering of "O thou that *tillest the earth*."

Passing Notes.

I SHOULD like to add my tribute to those which have been paid by the Press to Mr. John Adcock's admirable little work entitled "The Choirmaster," which was published recently at the office of this journal. Mr. Adcock has had long and varied experience of Church musical work, and his book is a combination of this experience with the wisdom and experience of others. Within its limits, we could hardly have a better work. It is eminently practical in its treatment of such themes as expression, pronunciation, and the training of the voice, and the organist may learn as much from it as the choirmaster. Indeed, if he is a sensible man, willing to take a hint, he will probably learn a good deal more. Organists as a class have faults which they seldom realise themselves. As a rule they play far too loudly when accompanying the voices, so that instead of the organ acting as a support and background for the vocal tone, it becomes the chief factor in the service and distresses the ears of every sensitive listener. Then there is often a misuse of the 16 ft. tone. As Mr. Adcock says, the everlasting droning of a 16 ft. pedal stop is bad enough, but the almost perpetual use of a 16 ft. manual growling out the "leads" an octave too low, like a double bass playing a viola part, is infinitely worse. I have even heard a fugue subject given out with a 16 ft. manual stop! All this shows a lamentable want of sense, to say nothing of artistic taste; and it is because Mr. Adcock says so much to stimulate the thought of his readers on such matters that I so heartily commend his book. It ought to have a large sale.

Mr. Adcock doesn't go in for humour. If any organist or choirmaster wants to have a little of that saving quality while seeking to gather some instruction, let him get hold of Mr. R. S. Genge's "How to Sing the People's Part," published by Mr. Elliot Stock. Mr. Genge describes himself as "senior curate," yet he has the good sense to tell "the people" that the choir and organist are "the trained and official leaders of the singing: they occupy a position of quasi-minor orders, and must not be bullied by anybody, male or female, competent or incompetent." What a paradise the world would be for the organist if he could have a law passed to this effect! Moreover, the people are not on any account to try to lead the choir. The people's voice "should be a chorus of voices, and in a chorus a would-be soloist is anathema. Try and not be anathema." Mr. Genge does not beat about the bush. "The Amen singing of ancient congregations," says he, "was once rapturously compared to thunder. Is yours like that?" Under the heading of "Anthem" the people are thus addressed: "You should not sing the anthem; it is not meant for you to sing. . . One other thing: Vocal music is not the only worship music, so stand up immediately the instrumental introduction is begun (whether for an anthem or when the canticles are sung to 'service'), and then, without the disturbance of further movement, you will be ready and attuned for the entry of the voice parts." It must be rather nice being Mr. Genge's organist. As for Mr. Genge's people—well, I don't suppose their singing is to be "rapturously compared to thunder." Congregational singing nowadays is more like the brooding of the gentle dove.

Spurgeon used to tell his students to beware of choosing *mal-apropos* sermon texts. He would remind them of the jail chaplain who preached one morning to the prisoners from the words: "It is good for us to be here," and put before them as a solemn warning the man who, newly returned from his honeymoon, astonished his people by giving out the text: "The troubles of my heart are enlarged, oh, bring me out of my distresses." It is evident that the minister of a certain church in the far north of Scotland had no such goodly counsel when he

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was a student. His choir went out on strike lately because they were asked to pay for admission to a social gathering at which they were to provide the music. The matter having been amicably arranged, they returned to their places the other Sunday to hear, as it proved, a sermon from the text: "Father, forgive them, for they know not what they do." Nor was this all, for in the evening the reverend gentleman (I was about to say the reverend joker) preached a discourse on the return of the Prodigal Son! I always had my doubts about that tale of the Puritan parson who, in the presence of his musical malcontents, gave out—"And are ye wretches still alive, and do ye still rebel?" But this tale of the Scots parson reassures me. Scots parsons evidently do have a sense of humour.

We must allow that they really do some things better in France. But they don't seem to pay their organists so well as they are paid in some other countries. Mr. Clarence Eddy tells that at La Trinité, Paris, the organist has only 3,000 francs per annum; the same is paid at St. Augustine's; at St. Eustache, where Batiste used to play, the salary is 2,000 francs; Widor has 2,400 francs at St. Sulpice; and Gabriel Pierne is paid 1,500 francs at St. Clotilde. Weddings, of course, make a substantial addition to these salaries, but one would need to have them wholesale when the fee is only twelve shillings. No wonder Mr. Eddy, getting his £10 in Chicago, expresses surprise at the nominal figure. The American organists seem indeed to be a lucky lot in the matter of salaries. One of the musical journals across the water says that "Organists in the States are making such huge salaries that a paltry five thousand dollars (£1,000) a year, with a few thousand dollars for special recitals and teaching, did not tempt any of them to apply for the organistship at the Pittsburg Carnegie Hall." This statement is very likely misleading, for I am not aware that applications for the post were invited. In any case it is comforting to think that the appointment of Mr. Edwin H. Lemare will not upset the equanimity of his American brethren. A good many people seem to have thought that Mr. Eddy, who is the American W. T. Best, would go to Pittsburg. But Mr. Eddy probably does better in Chicago than he would have done by making the change. Besides, Mrs. Eddy is a very rich lady, and money in the wife's purse always makes a good anchor for a man.

J. CUTHBERT HADDEN.

The Making of a Great Singer.

IT has been said that a great singer is born, not made. But this, like a great many other nice sayings, is only a part truth. No singer has ever achieved greatness on just what was born in him. Nor, of course, is it true that one can work out his greatness by sheer force of will and application without the natural gifts that must form the basis of all great vocal achievements.

No, the great singer is both born and made.

Several things are necessary to make a great vocalist, and these are united in rare degrees in the persons of those who achieve great fame along this line. The artistic temperament, the natural power and quality of voice, the strong physique, the intense application, the good sense, the expressive countenance, the comely figure—all these go to make up the artistic inheritance of the great artist in song.

Whether it be the expression of a mood of tenderness or sorrow, or one of joy and gaiety—whether it be the telling of a tale of woe and misery or one of happiness and ecstasy, whether it be the depths of misery or the heights of bliss—whatever be the mood or circumstances, the great singer must have the means of its expression at his command and use them in such a way that he plays on the hearts of his hearers as does the leader of an orchestra through the manifold musical means at his command.

To achieve such results one must first feel; then think, then do. That is to say, all the sensitiveness of an artistic nature must be present in the highest degree; one must work, study, think, practice, learn to apply the means to the end, acquire the necessary technique of reaching people's minds and hearts. Then comes the realisation of the ideal, the expression of the emotions and ideas of others, of the great composers. The artist is the crystalisation of the best that has preceded him.

A great singer must be at the same time objective and subjective. In the classics he must sing with the expression governed by the intellect and by his historical knowledge—by thought and tradition, if you please. In the romantic school he must allow the romanticism of his richly-endowed nature full sway, and the emotional element becomes more prominent.

Art is mood crystalised into tone or visible form. But more fully is this true of the tonal than of the plastic arts. So the tonal artist must be susceptible to all shades of emotion and, of course, have the technique for all shades of emotional expression. And that is what makes a man or a woman an artist. He or she thinks art, feels art, lives art, does art. What higher attribute can be paid to an artist than to say his life is a continual thinking and doing of art—that he is a personification of art? And yet many of the great singers, those of broader culture and kindlier disposition, deserve even as rich a tribute as this.

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Music at the Congregational Church, Bowdon, Cheshire.

BOWDON Congregational Church is one of the most important and notable churches in the Congregational body, and this for several reasons. The "cause" is comparatively a young one. Sixty years ago Bowdon was nothing more than a small country village; but now it is one of the influential suburbs of Manchester, and Congregationalism has grown with the neighbourhood.

It was in 1803 that the first attempt to found a church in Bowdon was made by the Rev. James Turner, of Knutsford. Services were held in a private house; but ere long they had to be given up, owing to the meagre attendance. Some years later, a second attempt was made by the Rev. Joseph Whitworth; but again it proved a failure. The third venture, in 1839, was more encouraging. A small chapel was purchased by a few liberal friends, and the first pastor was the Rev. John Earnshaw. He was succeeded by the Rev. J. F. Stenner. In 1847 the Rev. John Wilkinson became pastor, and it was during his ministry that a movement was started for building a larger church, and for converting the chapel then in use into schoolrooms. This work was speedily accomplished, and the new church was opened in 1848. On the death of Mr. Wilkinson, the Rev. Henry Christopherson became minister, and he was succeeded by the Rev. H. T. Robjohns. On his resignation, the Rev. A. J. Morris, of Holloway—a noted man of his time—undertook the pastorate; but, unhappily, a serious illness almost immediately laid him aside, from which he never recovered. During this trying period the Rev. T. M. Herbert, a very highly cultured man, took charge of the church, though he was not actually pastor. During a ten years' pastorate (1864—1874) by the Rev. Henry Griffiths the church was enlarged, and various missions were founded in the district. On Mr. Griffiths' resignation, the present pastor, the Rev. Alexander Mackennal, D.D., was invited, and in December, 1876, he accepted the pastorate.

MR. ARTHUR M. HERBERT.

Dr. Mackennal is one of the leading lights of the denomination. He is a man of many gifts. His sermons are always thoughtful and cultured, and need close attention. During his reign the church has largely increased, and the numerous agencies have become still more flourishing. At the present moment his church can certainly claim to be one of the most active and influential in the country. Dr. Mackennal was Chairman of the Congregational Union of England and Wales in 1887, and a few years later he was earnestly requested to become its Secretary. He has been President of the Free Church Council, and has visited America as a Vice-President of the International Council of Congregational Churches, and also as a lecturer. He has written several books, which have circulated largely.

The church is a fine building, the interior being very handsome. On the walls are numerous brass plates and other memorials of many who have in the past faithfully served the church. Amongst these are several in memory of friends who rendered excellent help in the musical services. For instance, in the choir there is a brass tablet with this inscription: "In loving memory of Samuel Mills Saxon, some time organist of this church, who died in 1886." Another one reads thus: "In affectionate remembrance of Annie Butler, who for many years sang in the choir of this church." A third one says: "In memory of John Mills, of Northwold, Dunham Massey, honorary organist and choirmaster of this church from 1868—1883. This tablet was placed here by the choir, in recognition of his devoted service, October, 1897." It is exceedingly pleasant to see these appreciative tokens of regard and thankfulness.

At the present time the choir consists of about twenty-five members, with an average morning attendance of about twenty. In the evening the average is only about twelve, most of the others, it seems, being engaged in mission work in Manchester. Is it not possible to find deputies to fill the places of the absentees, or other friends to attend to this mission work, as so small a choir cannot efficiently lead the singing? In fact, for so large a church, and for a reason we shall presently refer to, a choir of fifty or so is necessary. We must, however, say that the few singers who

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were present on the Sunday evening we visited the church, sang tastefully.

The organist and choirmaster is Mr. Arthur M. Herbert, a very accomplished and clever player, who was for some years a pupil of Dr. Pyne, and for whom he has played in Manchester Cathedral. He aims high in all he attempts, and he does not fall below his standard. His voluntaries are well selected and skilfully performed, and his accompaniments are always judicious and in good taste. After evening service on the first Sunday in each month, Mr. Herbert gives a short recital. His programme on these occasions is made up of a sonata by Mendelssohn, Merkel, Rheinberger, or Guilmant, a concerto or a Bach prelude and fugue, and some shorter pieces. These recitals are always much enjoyed.

But what can we say of the organ? It is a three-manual instrument of thirty-four stops. The tone is excellent, the diapasons being unusually good. We understand that it was originally placed behind the pulpit—decidedly the very best position for it. But some years ago it was unfortunately moved into a very small chamber at the side, with the inevitable result that more than half the tone is lost. When we heard the opening voluntary and the first hymn, we came to the conclusion that the organ was quite a small one, and we were astonished to find, later on, what the instrument really contains. How so good and so adequate an organ came to be placed in this hole and corner almost passes comprehension. Mr. Herbert is sadly handicapped in both his voluntaries and accompaniments. The choir and congregation cannot possibly get sufficient support, consequently the congregational singing is tame. There is no body in it, nothing inspiring. It lacks colour, fire, vigour, and "go"—and simply through the position of the organ. Mr. Herbert certainly makes the very best of the instrument; but it is utterly impossible for the tone to get out of the chamber. It is quite possible to remedy this serious defect, and in the interests of the Service of Praise the necessary alteration ought to be made. If this was done, and the choir increased, Mr. Herbert, with his skill and good taste, would make the singing very different to what it is now, and the congregation would be all the better for it in every way. We very earnestly commend this matter to the consideration of those in authority. Financial difficulties, fortunately, do not stand in the way in this church. On the Sunday we were present the collections for the day amounted to £841 (for the London Missionary Society). Surely, therefore, the comparatively small amount needed to remedy a glaring defect would be at once forthcoming if the scheme was earnestly taken up.

Once a year a concert is held in aid of the various "Rural Missions," at which the choirs connected with these missions perform separately. So far so good. But it would add to the interest of the occasion, and do all the singers good, if they sang one or two pieces together. The choirs, no doubt, vary in ability; but if simple pieces were chosen, all would be able to take part. Organ solos and pieces for organ, violin, and violoncello add variety to the programme on these interesting occasions.

Our visit to this flourishing church was exceedingly pleasant. A more active and earnest body of people it is impossible to conceive. But that an organ costing, probably, £800 should be reduced to the value of a £300 instrument by being "boxed up" somewhat tinged our pleasure with depression. Next time we visit Bowdon we hope we shall be able to hear the *whole* organ.

Oldham Nonconformist Choir Union.

A MOST successful performance of Handel's "Messiah" was given by the Oldham Nonconformist Choir Union in the Co-operative Hall, Greenacres, on December 23rd. Owing to the inclemency of the weather personal comfort was very much interfered with, and there would doubtless have been a packed audience had the night been more favourable. As it was, a splendid audience gathered. In every respect the production was a great success, and every credit is due to the conductor, Mr. Harry Hannam, for the success of his efforts in getting together such a fine chorus, numbering over 200. The orchestra was composed of talented musicians, who performed their share of the work in a highly pleasing manner. In the chorus the basses, tenors, and contraltos performed their work with vigour, but a few of the sopranos were rather weak on the top notes. "Behold the Lamb of God," "All we like sheep," and "For unto us a Child is born" were perhaps the finest numbers rendered by the choir. The principals were Miss Rosa Travis (soprano), Madame Barker (contralto), Mr. Joseph Hanson (tenor), and Mr. Fowler Burton (bass). Miss Travis took her part well and sweetly throughout, and left nothing to be desired in the rendering of the airs "I know that my Redeemer liveth" and "Rejoice greatly," whilst in the recits "There were shepherds," "And lo! the Angel of the Lord," "And the angel said unto them," "And suddenly" her singing was simply charming. Madame Barker has a contralto voice of pleasing quality, and uses it with taste and expression. Though always at ease, she exercised great care, and the expression she introduced into the ever-popular "He was despised" was very fine indeed. Her singing of "He shall feed His flock" was likewise exceedingly good. Mr. Joseph Hanson has a sweet voice, but was somewhat wanting in expression, and also made over-much use of the vibrato. Mr. Fowler Burton took his parts admirably and received a great ovation. His "Why do the nations" was decidedly the gem of the evening, and the audience were enraptured with it. Altogether the performance was decidedly one of the best of its kind ever heard in this town, and every credit is due to all who took part.

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The Hymn Tune in Operatic and Instrumental Music.

BY ORLANDO A. MANSFIELD,
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Author of "The Student's Harmony," etc., etc.

THAT the hymn tune, or chorale, is to be found within the pages of many an oratorio, and of much other music generally regarded as "sacred," is a fact of which every average reader of a musical journal would, in all probability, be perfectly aware, and any novelty connected with the discovery of any hymn tune in such a connection would be found to arise from the treatment of the hymn tune itself rather than from the nature of its environments. But that the chorale is to be found in compositions intended for performance upon the stage or in the concert-room is a matter which, if it has not escaped the attention of otherwise thoughtful people, has not had attributed to it the importance to which it is entitled, especially when we come to consider that the presence and treatment of the hymn tune in many operatic and instrumental works contributes largely, and is sometimes indispensable, to the intended effect of these compositions. To compile a complete list of the various presentations and still more varied treatment of the hymn tune under the circumstances just alluded to would be impossible within the limits of any article, even if abnormally lengthy. Accordingly, we ask that our remarks may be taken as suggestive rather than exhaustive, and typical rather than individual.

In our article upon the treatment of the hymn tune in the oratorio, published in this Journal in June, 1901, we alluded to the employment by Mendelssohn, in his "Athalie," of the chorale, "Ach, Gott, von Himmel sieh darein." Now, whether Mendelssohn's "Athalie" is to be regarded as an oratorio, or as incidental music to a drama upon a Scriptural subject, we cannot linger to discuss. The point of interest to us is that, if we look upon the work in question as an example of operatic music, it cannot lay claim to being the first work of its kind to contain the particular chorale to which allusion has just been made. This tune is to be found in the song of the Two Men in Armour in Mozart's "Magic Flute," a work which was produced on the 30th of September, 1791, and reached its 200th performance on October 22nd, 1795. The original treatment by Mozart is totally different from that of Mendelssohn, the chorale in the former case having its melodic outline considerably varied, in addition to being assigned to two soloists accompanied by imitative counterpoint upon the strings.

A better known and more important employment of the chorale in opera is to be found in Meyerbeer's opera, "Les Huguenots," produced in 1836. Here the chorale is that generally assigned to Martin Luther, "Ein feste Burg ist unser Gott," a chorale used by Bach in his Church cantatas, as well as by Mendelssohn and Wagner in orchestral compositions of which we shall have something to say presently. Meyerbeer places the chorale in a very prominent position in his work, founding upon it the whole of the instrumental introduction to the opera, and allowing it to form the death-song of some of his principal characters. Yet however greatly we may admire Meyerbeer's skill in introducing and treating this particular chorale, we cannot but think that its introduction displayed considerable ignorance of musical and ecclesiastical history on the part of the composer or his librettists. At least one eminent critic has pointed out that although the Huguenots in France were often called "Lutheriens," they were not Lutherans as we understand the term, but were followers of John Calvin, and as such would have been far more likely to have been familiar with the strains of the Genevan Psalter, as written or harmonised by Bourgeois, Goudimel, or their contemporaries, to the words of Marot or Beza, than with the production of the great German reformer. Goudimel, it should be remembered, lost his life in the provincial massacres which followed those of St. Bartholomew's Day, while the real battle song of the Huguenots was a setting of the 68th Psalm by one Greiter, a German, whose tune first appeared in a German Psalter, in 1537, and was included by Calvin amongst the melodies which adorned the first instalment of his Genevan Psalter, published in 1539. Hence, spite of the fact that Meyerbeer's opera remains, as Mrs. Julian Marshall puts it, "the most vivid chapter of French history that ever was written," his employment of the chorale "Ein feste Burg" can only be looked upon, in the words of another modern critic, as "local colouring which is not strictly accurate."

The quasi-chorale passages to be found in the church scene and in the finale of Gounod's "Faust" must be regarded as examples of the employment of plain song in opera rather than as instances of chorale treatment pure and simple. Although somewhat foreign to our subject, this reminds us that the "Alleluia" which Hummel has so effectively introduced into his Pianoforte Sonata in E flat, Op. 13, and the "canto fermo" which forms the basis of the elaborate counterpoint adorning the finale to Mozart's "Jupiter" symphony, may be regarded as additional instances of the introduction of the old Gregorian Chant into so-called secular compositions. Mr. F. Corder would have us remember that the initial notes of the Mozartean phrase are, really, the intonation to the "Credo," a phrase which, he says, has exercised a "strange fascination" upon musicians of various schools and ages. Thus it is to be found in the Crusader's Chorus in Liszt's "St. Elizabeth," in the first movement of Raff's 2nd Violin Sonata, in the opening bars of Mendelssohn's "Re-

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formation" Symphony, and in the initial notes of the "Grail Motive" of Wagner's "Parsifal." The concluding notes of this "motive" form a progression known as the "Dresden Amen," a phrase with which Mendelssohn has concluded the introduction to his Reformation Symphony and inserted between the development and recapitulatory portions of the first movement of the same work.

But the word "Reformation" reminds us that we have wandered rather far from the subject of this paper, which was the Protestant chorale and not the Papist plain-song. We will therefore at once retrace our steps, and get back to the chorale proper, seeking now for some instances of its employment, not in operatic but in instrumental music. Here we are at once reminded not only of the same chorale, "Ein feste Burg," but of the same composers whose works have just been mentioned—Mendelssohn and Wagner. The latter has introduced the chorale into his "Kaiser" March, whilst Mendelssohn founds the whole of the introduction to, and much of the subsequent material of, the Finale to his "Reformation" Symphony upon the same tune, introducing it *in toto* in the former instance, and employing it as a kind of "canto fermo" in the latter case, its effect when thundered forth by the brass against the rolling counterpoint of the basses being thrilling in the extreme. In using the plain-song phrase in his first movement, depicting the darkness prior to the Reformation, and founding his finale upon the battle song of the German Protestant, Mendelssohn has proved how his university training and general culture prevented him from falling into the error made by Meyerbeer, and justified the suitability of his work for the purpose for which it was composed, viz., for "performance at the Tercentenary Festival of the Augsburg Protestant Confession, which was intended to be celebrated throughout Germany on June 25th, 1830."

The air known to us as Haydn's "Hymn to the Emperor" can scarcely be regarded as an example of a legitimate hymn tune. But its constant use for this purpose in our churches justifies us in alluding to it in this connection. The music was written for four voices, in January, 1797, and was first sung on the Emperor's birthday on the 12th of the following month. One of Haydn's biographers accounts for the use of this composition as a hymn tune by reason of "its simplicity almost sublime," and its devotional character. It was a great favourite with the composer, whose employment of it as a theme for four variations in his string quartet, Op. 76, No. 3, known as the Kaiserquartet, constitutes one of the most interesting examples of the employment of the hymn tune in chamber music.

Although the introduction of the chorale in organ music is by no means infrequent, its employment in this connection has afforded to some of the best writers for the king of instruments an opportunity for the display of their musicianship of which they have not been slow to avail themselves. The choral preludes, and organ compositions founded on chorales, which emanated from the mind of Johann Sebastian Bach would require, for their adequate description, the pen of a Spitta and the space of several volumes. We will not, therefore, attempt the impossible, but content ourselves with alluding to the treatment of the chorale in the organ sonatas of Mendelssohn. In the first of these noble works the introduction of a chorale affords a pleasing contrast to the imitative treatment of the more important subject matter of the first movement. Considerable doubt has been expressed as to the composition of this chorale, but it appears that the chorale is one entitled, "Was mein Gott will," and was thus designated on Mendelssohn's original MS. Of the eight lines comprised in the original form of this tune Mendelssohn has made use of the first four only. In his third sonata he employs the chorale, "Aus tiefer Noth," as a canto fermo assigned to the pedals and bearing above it an independent fugue. The chorale forming the introduction to the fifth sonata has been ascertained to be an original composition. That forming the theme for the variations in the sixth sonata is one entitled "Vater unser im Himmelreich," from the words of Martin Luther—a paraphrase of the Lord's Prayer, to which it was originally set. Bach has used this tune in his "Passion according to St. John," as well as in some of his Church cantatas. As Mendelssohn's organ sonatas are so well known and easily procurable, we have preferred to enumerate the instances of chorale treatment and indicate the origin of the selected tunes, believing that to many of our readers further description, in these days of the general cultivation and appreciation of organ music, would be unnecessary.

(To be continued.)

London Free Methodist Musical Union.

THE usual Quarterly Council Meeting was held on Saturday, January 18th, at the Streatham Free Methodist Church. A hearty welcome was accorded by the pastor, Rev. C. H. Poppleton, and the members of the P.S.A. Committee, the arrangements for the tea being admirably carried out by the ladies.

In connection with this meeting the Rev. J. Hartley Duerden delivered a lecture on "The Works of Mendelssohn," which proved most interesting and enjoyable. The choruses, "Thanks be to God," "Be not afraid," "He watching over Israel" (from "Elijah"), and "But the Lord is Mindful" ("St. Paul"), were effectively rendered by the choir under the direction of Mr. L. C. Speed. Miss Dora Truckle contributed the solo, "Hear ye, Israel," Mrs. Bullock "O rest in the Lord," and Mr. Mackenzie, of Plumstead, played on the violin a Descriptive Fantasia, introducing several of the pieces in "Elijah," which was much appreciated by the audience. Miss Lillie Grist gave one of the "Lieder ohne Wörte" as a pianoforte solo, and Mr. F. L. Grist the March from "Athalie," the last-named acting as accompanist throughout the proceedings.

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Soloists and the Golden Rule.

A PLEA FOR ACCOMPANISTS.

By F. S. Davis.

A GREAT deal has been said and written regarding the poor and inartistic work of accompanists. In many cases, their work is inferior to their ability. The reasons why, I will endeavour to state in as few words as possible. First, I wish to suggest to the soloists one remedy—the Golden Rule. Take this every day, in small or large doses, as the occasion demands, and you will reap a great reward in securing better work.

I am an accompanist myself; naturally my heart goes out to all my fellow-sufferers. They, I know, will be glad to have their side presented. If I could change and be a soloist for a few years, I should remember the days "beyond recall" and live my life according to the above rule, expressed again in these words:

> "Does any man wound thee?
> If so, take unto thyself the *kind* of pain
> That thou mayst ne'er inflict it on another spirit."

We accompanists are anxious to work faithfully in the effort to keep pace with progressive art; but imposition is hard to bear. We all desire success, but this comes only through united effort and *consideration*, combined with musical education. May this unity be accomplished soon, for "Art is long, and Time is fleeting." My private opinion is, of course, worth a great deal to me. The only weight I expect it to have with the class for which it is expressed is to cause them to *think*. This step will at least lay the corner stone for better things.

The principal reason for the non-existence of sympathy between soloists and accompanists, is the lack of consideration shown by the former for the latter. I refer now only to the *equally good* on both sides, those working together at the same time, and by soloists I mean those requiring the services of an accompanist. Accompanists should, above all, be musically gifted. They should, moreover, be thorough students, theoretically and technically; they should be able to read rapidly, and should be full of sympathy in following the soloists. But even the best cannot be artistic, and read rapidly, and follow perfectly a difficult work at a moment's notice. They cannot, with credit to themselves, transpose a difficult, unknown composition at sight, whenever they are requested to do so. The soloists who really do unto the accompanist what they would have done to them, and are *then* given poor work, have my sanction (and that of all my fellow-workers) to use all the strong language required to express their righteous wrath. The following incidents, experienced by two friends, are true. They are but two out of hundreds within my knowledge.

A young lady was to sing at a very artistic concert. Her carefully-studied, long-prepared selection was a difficult one. She knew that Miss T. was to play it for her. Miss T. waited every day for the music; unlike a bad penny, it never turned up. The concert night arrived, and Miss T. reached the hall in a state of great nervous excitement. The singer, full of confidence in her well-learned piece, confronted her with, "I did not send the music because you were so well known as a fine accompanist." The remark was intended to be kind, but Miss T. gazed at the cadenzas and octave passages with a sinking heart, feeling as Tom Sawyer did when he attended his own funeral. The imitations and themes in all their significance arose before her. Somehow, her high-strung condition enabled her to possess unusual concentration, and there were no noticeable mistakes. When "all was over" she returned to her home to pass a nervous, sleepless night. The singer arose refreshed, and read the account of her success in the daily press, with but a passing glance at the uncomplimentary words regarding her accompanist. The Golden Rule had evidently never been written in her Book of Life!

Two Symphony men were to play at a certain concert. Although familiar with the name and address of the accompanist, Mr. H., they lived oblivious of his existence until the concert day arrived. They then sent him word that they would "run over" their pieces with him just before the concert. One sympathises with Mr. H. in wishing that something would "run over" the men instead. On this occasion two different compositions are given him, each in a difficult key. Running passages, octave work, and glorious places for effects and colouring (over which his soul would revel at another time) now almost drive him to despair. Unlike Cæsar, he cannot do several things at once, at least, not at sight. In many places, therefore, the patience of the soloist is severely tried. At the close, they accept the compliments they receive with Uriah Heep humility, explaining, however, that "Mr. H.'s poor work upset them many times."

O tempora! O mores! How can we expect "perfect harmony and sympathy" 'twixt such as these? Were I a Beethoven, with the language of a Shakespeare, perhaps this magazine would allow me several pages in which to express the "thoughts that arise in me" at such instances. We love our art; we have sacrificed many dear things for this dearer one, and it is no joy to us to sacrifice this on occasions when we just "get through" without a fall. Many sins have we forgiven, oh, soloist! but we, as well as the proverbial worm, may turn, and will, when you are thoughtless and unjust, and responsible for such errors.

> "Search thine own heart,
> What paineth thee in others
> In thyself may be,"

can be applied by any artist to another.

Let all who enter into the sacred realm of music,

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"reverently, discreetly, advisedly, soberly, in the fear of God," try to observe the Golden Rule. The result will add nobility to art as well as to character. Many perplexities will be cleared away, without our waiting for the world to end, and music will become in all truth the "speech of angels."

Thoughts on Voice Training.

By D. A. Clippinger.

THE tendency to theorise is valuable in that it keeps us thinking, and we finally get a measure of truth; but, on the other hand, there is a tendency to reach conclusions too quickly, conclusions which a later knowledge of facts does not confirm; hence, there is a constant readjustment.

Voice culture and singing has come in for its share, but the greater part of the theorising on this subject has been of such a character as to be of no benefit to the singer. It has been along the line of the mechanics of the voice and not the art of singing.

The critics would have us believe that the art of singing is practically lost; that the singers of to-day do not compare with those of the time of Porpora. If that be true, it is because we have been trying to discover how they did it by studying the mechanism of the organ and forgetting the tone quality, for which these singers were noted. The geologist might as reasonably expect that by becoming thoroughly familiar with the structure of the earth he could create another like it. It is not absolutely essential that, in order to produce a beautiful tone, one should know every scientific process or the names of all the muscles involved. Go into the laboratory of a great specialist and you will find it stocked with complicated machinery, all used in trying to find out how it is done. This is all right for the specialist, but from the standpoint of the teacher its value is extremely doubtful.

Read the journals and you will see that we are working from diametrically opposite points in our attempts to get at the truth of voice culture. We have organised schools which believe that the art of singing coming through muscular development alone, and every muscle, extrinsic and intrinsic, long and short, great and small, is developed until we become actively conscious of it. Power seems to be the chief aim. As athletics or physical culture this should be a success. But is the quality of the tone improving under this treatment? There is a certain animal of biblical notoriety, having abnormally developed aural appendages and immense volume of tone, but which has never earned the title of sweet singer; in fact, has never been accused of having even "a musical ear." Power is not the first consideration in singing. It is the last.

At the other extreme we carry it into the realm of metaphysics, and the teaching seems to be done by mental suggestion, a kind of suggestive psychology. Everything is carried on somewhere in the realm of the ideal. There is much truth in this, and I consider it infinitely better than studying mechanical processes alone; but sometimes in dealing with the mental processes of singing it is necessary to remember that we are still conscious of a body.

Everything exists first as thought, and what we call creation is giving the thought a material form or manifestation; or, as Hegel put it, "Form is the realisation in matter of an idea." In learning to sing, the tone must be created, mentally, first. That is, it must be in the mind of the pupil, so he may at all times hear it. He must be able to recall a tone quality as he recalls a word. It is the business of the teacher, first of all, to assist the pupil in forming this perfect mental conception of a musical tone, and suggestions as to the physical processes should be secondary.

When the pupil has the pure tone established in mind he has a standard by which to compare every tone he sings and can then begin to practise alone. Until he has it, practice away from his teacher is worse than useless. Pupils often think it a waste of time to take lessons and not practise. Such a pupil needs to be taught to respect the honesty of his teacher, and that his teacher is taking the course that will advance him the most rapidly. It can be relied upon that the teacher is anxious for the advancement of the pupil as the pupil is himself. On the other hand, young teachers feel that their success depends on getting the greatest amount of practice out of their pupils. Don't make such a mistake. In learning to sing it is the way you practice, and not the length of time. The way for most beginners to practice is to do a lot of hard thinking and very little singing until they establish some ideals. It is easy to sing if you have something to sing. It is easy to give if you have something to give. It is the attempt to give that which you do not possess that results in failure. The successful singer must be rich in his conception of the beautiful, rich in the development of his imagination. He must be a thinker. Thoughts are his capital stock.

M. Alexandre Guilmant, the celebrated Paris organist, recently resigned his appointment at La Trinité in consequence of his strained relations with the clerical authorities. A climax came when repairs to the Cavaille-Coll organ were arranged and carried out in complete contradiction to Guilmant's wishes. M. Charles Quef, who has been choir organist for a couple of years, has succeeded M. Guilmant.

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Echoes from the Churches.

A copy of "Musicians and their Compositions," by J. R. Griffiths, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. J. F. Blasdale.

METROPOLITAN.

Brompton.—The south-west division of the London Sunday-school Choir, under the conductorship of Mr. John A. Curtis, held a very successful concert on January 13th, at Onslow Chapel. The chapel was well filled with an appreciative audience. The choir consisted of over a hundred voices, and the first part of the programme was a selection from "The Messiah." The principals were Miss Katie Moss, Madam Rina Robinson, Mr. Cyril D'Arcy, and Mr. Alfred J. Layton, each of whom were heard to advantage in their respective numbers. The chorus work was well in advance of last year's performance. The second part of the programme was of a miscellaneous character, the chief item being "I waited for the Lord," in which the solo parts were taken by two gifted members of the choir—Miss Ekhendahl and Miss K. E. Curtis. The collection for the funds of the choir was in advance of previous totals, and general satisfaction was evinced at the evening's performance—showing as it did progress and increased interest in the work of the choir.

Chalk Farm.—The Baptist Chapel contained a highly appreciative audience on the occasion of the "Service of Praise," held on Thursday, January 16th, the pastor (Rev. E. Pitcairn Wright) presiding. After singing and prayer, the popular cantata, "The Love of God," was rendered, conducted by the composer, Mr. Arthur Berridge. Friends from neighbouring choirs, who had performed the work, enlarged the chorus, and the performance was in every degree satisfactory. Miss Mary Fuchs, G.S.M., was very successful in her solo, and with Mrs. T. C. Willey (the possessor of a fine contralto voice) in the duets. Mr. R. A. Kingston, who sang the tenor solos at the Crystal Palace performance, was engaged for the part on this occasion, and appeared in good voice and excellent style. Mr. F. Watkins sang the bass solos acceptably. Very hearty applause was rendered at the close of the work, and the pastor spoke in high terms of appreciation of the singing. Rev. George Hawker, of Camden Road Baptist Chapel, was down for an address, and he chose for his text the subject of the cantata—"The love of God"—and gave a really excellent sermonette on the theme, which was listened to with rapt attention. Too often the "addresses" on these occasions bear all too slight a reference to the surrounding circumstances, but this proved to be quite of another order. The second part embraced an organ solo by Mr. Berridge, solos by the principals, anthems, etc.

Gospel Oak.—The Christmas services at the Congregational Church included the usual children's service on December 22nd, when the Sunday scholars and choir sang the new carols issued from the office of this journal. In the evening the new Christmas service, "Tidings of Joy," was rendered by the choir and congregation with excellent effect. Short readings, prayers and sermon by the pastor (Rev. H. Le Pla) were included. On the 29th a lantern service was given, consisting of a beautiful series of views on the life of Christ, from Hoffman's pictures, with musical illustrations.

King's Cross.—Root's cantata, "The Pilgrim Fathers," was rendered at Vernon Baptist Chapel on Wednesday, January 8th, to a large audience, by a choir and band of seventy, under the conductorship of Mr. A. Wallington. The solos were well taken by members of the chapel choir, and the choruses were given in a spirited manner, particularly the finale, "Blessed is the Nation." A collection taken in aid of the Renovation Fund realised £7 10s.

PROVINCIAL.

Amble.—Mr. John Gray, organist and conductor of the Wesleyan Choir, is to be congratulated on the remarkable success that attended the rendering of the oratorio, "Christ and His Soldiers," at the Wesleyan Church on Christmas night. Mr. Gray has brought his choir to a high pitch of perfection. The soloists were Miss Mather, Mrs. Moscrop, Miss Simpson, Miss Davidson, Miss Atkinson, Mrs. Armstrong, Miss Storey, Miss M. H. Hall, Mr. J. Hindhaugh, Mr. Geo. Kennedy, Mr. F. Moscrop, all of whom sang very creditably. The choruses went with much vigour and precision. Mr. J. W. Davidson efficiently presided at the organ.

Bellshill (N.B.).—An excellent musical service in connection with Christmastide was given in the Parish Church on Sunday evening, December 22nd, under the direction of Mr. Adam Henderson, F.S.A. Scot., who ably presided at the organ. Several anthems and Christmas carols were tastefully rendered, and Miss Shirlaw and Messrs. Scott and Shirlaw contributed solos in good style and with much feeling.

Bexley Heath.—On December 18th a performance of C. Darnton's cantata, "The Star of Bethlehem," took place in the Chapel Road Lecture Hall, under the conductorship of Mr. Oldring, by the Sunday-school choir, consisting of sixty voices. The soloists were Miss Penn, Miss K. Penn, Mr. Penn, Mr. Gower, and Mr. P. Green. Mr. Goad presided at the harmonium, and Miss Hide at the piano. The performance was excellent, the precision and tone being remarkable throughout. It is a very pretty and scholarly work, and well worthy of choirs to study. The Rev. J. Geddes and Mr. Adams spoke afterwards as to the interesting performance, which reflected great credit upon all concerned. The cantata has also been sung in connection with the Parish Church at Bexley.

Bournemouth.—"Some Popular Hymn Writers and their Work" was the title of a well prepared lecture, given in an attractive form before an interested audience at Lansdowne Baptist Chapel on Jan. 7th, by Mr. J. J. Brazier. The Rev. A. Corbet presided, and there was a good attendance. The lecturer dealt with the subject of hymnology in a manner appreciated by the audience, as he mentioned the compositions of the late Rev. Canon Twells, of Bournemouth, and also noticed those of such well-known writers as Bishop Heber, Charlotte Elliott, and Charles Wesley. The personality of the writers, the hymns they wrote, and the circumstances under which their work was done all received attention from the lecturer, who interspersed his remarks with anecdotes about the writers. The lecture was illustrated by sixty slides from an oxy-hydrogen limelight lantern. The slides, which included facsimiles of hymns and portraits of the

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authors, were specially prepared for the occasion. The lecture was repeated in the Wesleyan Chapel, Springbourne, on Jan. 8th, when Mr. Alderman J. A. Parsons, J.P., was in the chair.

CHESHAM, BUCKS.—The annual New Year concert (which has now taken place regularly for over forty years) was given, as usual, in Hinton Baptist Chapel, on January 1st, when a classical programme was gone through by the choir, assisted by local friends, under the leadership of Mr. W. Ward, a veteran musician, who has been the organiser and director of these concerts ever since their commencement. The choruses included four from Mozart's "12th Mass," and two from Costa's "Naaman," while solos, quartets, and instrumental selections were given from the works of Handel, Haydn, Parry, Costa, Pierson, etc., concluding with the Hallelujah Chorus. The financial result was satisfactory.

DEAL.—On December 18th the choir of the Wesleyan Church gave a rendering of Arthur Berridge's cantata, "Christ on the Sea," under the direction of Mr. J. W. Mugford. The pianist was the organist of the church, Mr. L. S. Ramell, and the choir consisted of over thirty voices. This being the first occasion on which the cantata has been rendered in this district, the audience may be described as good. A tenor soloist not being available, those parts were taken by Mrs. Weston and Miss Prior. Other solos were rendered by Miss P. L. Mugford, Mr. Taylor, and Mr. Prior, and the quartette, "For God shall wipe all tears," was very effectively given by Miss Prior, Mrs. Marshall, and Messrs. Marshall and Elvery. A collection was made at the close.

EGHAM HILL.—On Sunday, Dec. 22nd, at the Congregational Church, the following anthems, etc., were rendered by the choir—numbering thirty-six: Solo, "Comfort ye," and "Every valley," and chorus, "And the glory of the Lord" (Messiah); anthem, *O* shepherds haste onward," to Gounod's "Nazareth"; "There were shepherds," C. Vincent; solo, "The Star of Bethlehem"; three carols and Christmas hymns. The tenor solos were sung by Mr. Edgar; Mr. B. Tice conducted the anthems, and Mr. S. Janes presided at the organ. The church was very artistically decorated with evergreens and flowers. The attendances were good at both services.

FOLKESTONE.—Darnton's cantata, "Tidings of Joy," was given as the anthem in Radnor Road Congregational Church on Sunday evening, December 22nd, and was much appreciated by the congregation. The solos were nicely rendered by the Misses Dodd and Page and Mr. Heron, and the full choir gave the choruses with intelligence and precision, under the conductorship of Mr. W. F. Jupe. Mrs. Ostler presided at the organ.

GAINSBOROUGH.—A large number of the Wesley choir and friends met together recently, by Mr. and Mrs. G. H. Smithson's invitation, at an "At Home" and social evening. Councillor Housham presided. An excellent tea was prepared for 5.30, after which an interval of half-an-hour was spent very pleasantly in social chat. The president in his opening remarks complimented Mr. Smithson on the improvement in the choir. He said it was not a large choir, but he was pleased to say it was a very efficient one. What they attempted to do they always did very creditably. Half-way through the programme there was a short interval, when Councillor Barlow moved a vote of thanks to Mr. and Mrs. Smithson for their kindness in providing such a pleasant evening's enjoyment. He said the choir was a voluntary choir, and it was only on very rare occasions that they had an opportunity to tell them how much they appreciated their excellent services. Councillor Cooper, J.P., seconded, and Councillor Gray supported the motion, each gentleman expressing his appreciation of the efforts of the choir to maintain a high standard of efficiency as regarded the musical portion of the services of the church. After an interesting programme had been rendered in a very pleasing manner, supper was partaken of. Games followed, and the Rev. Matthew Hall gave several quaint Cornish stories to the great amusement of the company.

MANCHESTER.—At the Broughton Congregational Church the annual choir Sunday was observed on Jan. 12th, when appropriate sermons were preached by the newly-elected pastor, the Rev. Rowland Sturt. Special music was rendered by an augmented choir, numbering upwards of forty voices, help being rendered by several members of neighbouring choirs connected with the Nonconformist Choir Union. The special music consisted of the following items, viz.:—Morning service, Garrett's "Te Deum"; Hiles' "Blessed are the merciful," sung as a quartet by Misses Pollitt and Nichol, Messrs. Butler and Dalgleish; and Josiah Booth's, "Arm, soldiers of the Lord." Evening service, Darnton's "In the Beginning was the Word"; Spohr's duet, "Children, pray this love to cherish," from "God, Thou art great," sung by Miss Hartley and Mr. Butler; Goss' "The Wilderness," the solo parts being well rendered by Mrs. Jones, Miss Hartley, Mr. Butler, and Mr. Whyte; and Sullivan's, "Say, watchman, what of the night," which, being sung unaccompanied, the beautiful harmonies came out with great effect. At each service the Rev. H. E. Elderkin's setting of the Lord's Prayer was sung, and at the close of the evening service Bruce Steane's Vesper Hymn was sung. The music had been prepared by and was given under the direction of the choirmaster, Mr. J. S. McDougall; the honorary organist of the church, Mr. T. G. Young, presided at the organ throughout the day and played the following voluntaries, all from the "Organist's Magazine of Voluntaries," viz., "Prelude" (B. Jackson), "Postlude in G" (H. E. Nichol), "Meditation" (Bruce Steane), and "Postlude in G" (Munro).

NEWPORT (MON.).—The United Congregational Church Choirs gave a grand performance of Mendelssohn's "Elijah" in the Tredegar Hall on Thursday, December 19th. The band and chorus numbered 160, and was conducted by Mr. H. F. Nicholls, A.R.C.O. The principal artistes were Miss Margaret Dobson, Madame Florence Croft, Mr. Reginald Brophy, and Mr. W. J. Ineson. Miss Dobson, who is a new London soprano, created a very favourable impression, her voice being clear and flexible, and quite equal to the important parts assigned to it. Her rendering of "Hear ye, Israel" was very fine and praiseworthy. Mr. Ineson also filled the *rôle* of the prophet with great success, his finest effort being "Is not His word like a fire?" The other artists also did well in their respective parts. The choir acquitted themselves admirably, and as this is only the second season of the united effort, is all the more creditable. The best numbers were the "Baal Choruses" and "Thanks be to God," these vigorous numbers receiving a fine rendering. There was a large attendance, and the concert proved an enjoyable one.

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Normanton.—A splendid two-manual organ has been erected in the Wesleyan Church at a cost of £450, the work having been entrusted to, and satisfactorily carried out by, Mr. Albert Keates, of Sheffield. The instrument contains twenty-eight stops, nine on the great, eleven on the swell, three to pedals, and five couplers. Tubular pneumatic action is applied to the pedals and the lower notes of the great and swell heavy pipes. Prior to the opening on December 4th, over £300 had been subscribed and promised, and the opening services, consisting of three Sunday services, two organ recitals, and a cantata, raised a further £50. The opening recital was given by Mr. H. A. Fricker, Mus. Bac., F.R.C.O., Leeds City organist, whose executive skill was a treat to a large audience. On the following Sunday, the Rev. W. Salisbury, resident minister, was the preacher, and Mr. J. A. Meale, A.R.C.O., of Selby, ably presided at the organ. On the second Sunday the Rev. E. Bulmer, of Driffield, preached to large congregations, while Mr. A. Jennings presided at the organ with his usual ability. Mr. J. Stone, of Leeds (Brunswick) was the third special organist, and his services were much appreciated. In addition to special singing at each of the Sunday services, the choir (choirmaster, Mr. G. W. Denton) rendered in splendid style a cantata, "Day and Night" (Nichols).

Northampton.—The annual meeting of the Victoria Road choir was held on Saturday, January 11th, when the members and a few friends were again generously entertained to tea by the treasurer, Mr. D. Kightley. After the meal, a hearty vote of thanks to Mr. and Mrs. Kightley was proposed by the president (Rev. H. Matson), who spoke in appreciative terms of the unfailing and, indeed, fatherly interest which Mr. Kightley takes in the welfare of the choir. The proposition was carried with acclamation. A tasteful New Year's card presented to each one was an evidence of Mr. Kightley's kindly thoughtfulness. After tea the business meeting was held, the Rev. H. Matson presiding. The chairman thanked the officers and members of the choir for the efficient service they had rendered the church during the past, and expressed his own and the church's indebtedness to them for the help they gave in conducting the services of the church. The secretary's report was very gratifying, showing a year of steady and successful work, which in no previous year has ever been surpassed. The treasurer's report showed a satisfactory balance in hand. Before proceeding to the election of the officers, Mr. and Mrs. S. Stringer expressed the hope that the choir would kindly elect others to the office of secretary and choir leader respectively, as they declined to take office again, but contrary to their wishes they were unanimously re-elected. Ultimately the matter was adjourned for a month. Mr. D. Kightley was re-elected as treasurer, and Mr. A. Scott as librarian and auditor.

Nottingham.—The annual choir festival in connection with the Musters Road Wesleyan Church, West Bridgford, was held on Thursday evening, January 9th. An interesting and enjoyable programme had been arranged, and though the attendance was not so large as could have been desired, those who were present were warm in their eulogies of the splendid manner in which every item in the programme was rendered, and they went away feeling that it had been good to be there. The choir, which was largely augmented for the occasion, under the conductorship of Mr. T. Furley Davis (the choirmaster), sang Goss' "Wilderness" and Mendelssohn's "Hear my prayer," the solos in the latter being sung with conspicuous ability by Madame Lizzie Moulds, a local soprano of no mean merit. Madame Moulds also sang with much feeling and expression "O Divine Redeemer" (Gounod) and "O dry those tears" (Teresa del Riégo), the latter with cello obligato. The other items in the programme included "The Lord is my light" (Allitson), sung by Miss Florence Wall, and "In native worth" (Haydn), sung by Mr. Chas. W. Wainwright, both of which were rendered in capital style. Three instrumental trios, viz., "La Serenata" (Braga), "Largo" (Handel), and "Hymne à Cécile" (Gounod) were played by Mrs. Churchill Wright (harp), Mr. J. F. Blasdale (organ), and Mr. F. W. Hodgkinson (cello). Mr. J. F. Blasdale (organist of the church) accompanied throughout the service, and also played the following voluntaries: Prelude and Fugue in E minor (Bach), Allegretto (Wolstenholme), and Guilmant's March in D, the latter bringing to a close an altogether delightful service.

Sunderland. — At Grange Congregational Church, on Sunday afternoon, December 29th, 1901, a performance was given of the Christmas music from "The Messiah." The soloists were Mrs. Edward Dean, Mrs. J. L. Smith, Mr. R. Haswell, and Councillor F. Foster. The choruses were splendidly rendered by the choir of the church. There was a crowded attendance, and a substantial collection was taken for the Choir Fund. Mr. J. L. Smith, A.R.C.O., the organist of the church, was the conductor and organist.

Woking.—A very successful concert was given in the Primitive Methodist Church on Wednesday, January 15th, by the united choirs of the Baptist and Primitive Methodist Churches and a few local helpers (about forty voices), under the able leadership of Mr. George Sumner, conductor of the Primitive Methodist choir. A good programme was carried out. Part I. was miscellaneous, consisting of organ, violin, and vocal solos and quartettes. The cantata, "The Love of God" (A. Berridge), formed the second part of the programme, which was rendered in a very satisfactory style by the well-balanced choir, supported by the able accompaniments of Mr. P. T. Walker at the piano, and Mr. W. J. Cowling at the organ. The solos were taken by the leading voices of the choir in an excellent and much-appreciated style. The most prominent solos were: "For God so loved the world," nicely sung by Miss Boardman; "When I had wandered from His fold," Miss N. Macdonald; "Behold! what manner of love," Mr. H. E. Burnett; and "O Love Divine, how sweet Thou art," well maintained its popularity through Miss E. Cowling, and elicited a good round of applause from the audience. The duet, "Beloved, now are we children of God," sung by Misses Boardman and N. Macdonald, was also well received. The choruses were well rendered by the choir. The best one was certainly the inspiring chorus, "Lift up your heart," which was a triumphant conclusion to a good concert.

COLONIAL.

New Zealand.—An excellent performance of the "Messiah" was recently given in Wesley Church, Wellington, when the chorus of 200 singers did themselves much credit under the able conductorship of Mr. C. A. Mackintosh. The soloists were Miss Randell, Miss L. White, Mr. W. Cook, and Mr. F. S. Pope, the latter especially greatly pleasing the audience. Herr Lehmann was leader of the orchestra.

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Nonconformist Church Organs.

BAPTIST CHAPEL, GOLCAR.

Built by Messrs. Brindley and Foster.

It contains a Patent speciality (C. F. Brindley's Patent, No. 2923) in the form of Selective Composition Pedals. The advantages of this Patent cannot be over-estimated. Instead of the composition pedals being fixed as is usual, two of each organ are designed on this principle, enabling the organist, either before or during the performance of a piece, to arrange for such registers to be operated by these pedals as are most suitable for the piece to be performed. Brinovus Touches are provided for the Pedal Organ, giving suitable accompaniment for any combination on the manuals. The coupler action is also a speciality of this firm; the introduction of a Great to Swell, as well as the ordinary Swell to Great coupler, will be much appreciated by organists.

Great Organ.

Compass CC to C, 61 Notes.

1.	Contre Flute	Wood and Metal	16	feet.
2.	Open Diapason Major	Metal	8	,,
3.	Open Diapason Minor	Metal	8	,,
4.	Flute Fondamentale ..	Metal	8	,,
5.	Dolce	Metal	8	,,
6.	Octave	Metal	4	,,
7.	Flute Harmonique ..	Metal	4	,,
8.	Piccolo Harmonique ..	Metal	2	,,
9.	Trumpet	Metal	8	,,

Swell Organ.

Compass CC to C, 61 Notes.

10.	Lieblich Gedact ..	Wood and Metal	8	feet
11.	Geigen Principal ..	Wood and Metal	8	,,
12.	Rohr Flöte	Wood and Metal	8	,,
13.	Aeoline	Metal	8	,,
14.	Voix Célestes	Metal	8	,,
15.	Gemshorn	Metal	4	,,
16.	Flautina	Metal	2	,,
17.	Mixture (3 ranks) ..	Metal	-	,,
18.	Oboe	Metal	8	,,
19.	Horn	Metal	8	,,
20.	Vox Humana	Metal	8	,,
21.	Tremulant	—	-	,,

Choir Organ.

Compass CC to C, 61 Notes.

22.	Dulciana	Metal	8	feet.
23.	Lieblich Flöte ..	Wood and Metal	8	,,
24.	Suabe Flute	Metal	4	,,
25.	Flageolet	Metal	2	,,
26.	Clarinet	Metal	8	,,
27.	Oboe	Metal	8	,,
28.	Vox Humana	Metal	8	,,
29.	Tremulant	—	-	,,

Pedal Organ.

Compass CCC to F.

30.	Open Diapason ..	Wood	16	feet.
31.	Bourdon	Wood	16	,,
32.	Dulcet Bass	Wood	16	,,
33.	Flute	Wood	8	,,
34.	Trombone	Metal	16	,,

Couplers.

35. Swell to Pedal.	40. Swell to Choir.
36. Great to Pedal.	41. Swell to Great.
37. Choir to Pedal.	42. Great to Swell.
38. Swell Sub-Octave.	43. Swell Octave to Great.
39. Swell Octave.	44. Swell Sub-Octave to Great.

Four Composition Pedals to Great Organ (Two Selective Interchangeable).

Four Composition Pedals to Swell Organ (Two Selective Interchangeable).

Four Brinovus Touches to Pedal Organ (Brindgradus Pedal).

Staccato Notes.

LORD DYSART has offered £10,000 if other people will contribute £490,000 within the next six months to build a new London opera house.

IT is said that Sousa, before he sailed for America, contracted to write a comic opera in collaboration with a well-known London librettist.

THE KING has been pleased to nominate H.R.H. the Prince of Wales to be President of the Royal College of Music in succession to His Majesty.

DR. CRESER has resigned the post of Organist at the Chapel Royal, St. James's. Mr. W. G. Alcock, Mus.Bac., has been appointed to succeed him.

THE annual meetings of the I.S.M. in London were a great success. The utterances of Dr. Cummings on "Our Vocation" and Dr. Harding on "The Educational Value of Musical Examinations" were practical and interesting.

ABOUT 200 Coronation Marches were sent in for the competition for a prize of fifty guineas offered by the Worshipful Company of Musicians. Sir Hubert Parry, Sir F. Bridge, and Sir Walter Parratt adjudicated upon them, and awarded the prize to Mr. Percy Godfrey, Mus. Bac.

To Correspondents.

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The following are thanked for their communications: E. A. S. (Worthing), A. W. (King's Cross), T. F. (Filey), J. B. S. (Preston), W. C. R. (Worcester), E. E. (Southampton) W. J. E. (Wellington), R. D. (Limerick), J. J. (Merthyr Tydvil), E. S. (Ely), T. T. (Thirsk), W. A. (Penzance), F. J. E. (Elgin), E. R. (Barnsley), C. D. (Margate).

Accidental.

IT is not always the great conductor that shines as a composer, though unfortunately he often labours under the delusion that such is the case. On one occasion Hans Richter was present at a concert given by a brother composer at which the latter performed a long and not peculiarly interesting work of his own. When the composition came to an end Richter expressed his criticism in a very few words. "Well," he said, "I too haf written compositions to make a pile so high," raising his hand three feet above the ground; "but I haf burned them!"

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A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

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WE earnestly urge all choirs within easy reach of London to make up their minds at once to take part in the Nonconformist Choir Union Festival at the Crystal Palace on Saturday, June 14th, at 4 p.m. There are no fees or subscriptions to pay. Every singer has to buy the book of music, which is published in either old notation or sol-fa, at one shilling, or one and fourpence in cloth and gilt lettered. Return railway tickets from London, including admission to the Palace, are given free to every singer. Country choirs can make arrangements with the railway companies to travel to London at excursion fares. Application should be sent *at once* to the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, London, E.C.

****

A local Nonconformist Choir Union recently gave a concert, and engaged several members of a military band to play the wind parts in the orchestra. One family in the town, though very musical, and interested in the improvement of Nonconformist church music, declined to have anything to do with the concert, owing to the presence of the military element! We can quite understand the objection to war, and everything appertaining thereto. But surely it is carrying that objection to the extreme point to boycott a concert because some of the players happen to be soldiers.

****

We observe with pleasure that the choir of St. John's Wood Presbyterian Church (where Mr. F. G. Edwards, the able editor of the *Musical Times*, is organist and choirmaster) recently entertained at a social gathering the choirs of the four branch churches. This was a very happy idea, and, as may be gathered, proved a great success.

****

The great Protestant demonstration at the Albert Hall on February 4th was very well attended, and was generally considered a very successful meeting. The choir and orchestra were largely helped by members of the Nonconformist Choir Union chorus and band.

****

The *Belfast Congregational Magazine* has had a series of eight papers on music in the various churches in the neighbourhood. The articles are well written by one who understands his subject. We are glad to find so favourable a report upon the whole of the Service of Praise in these Irish churches.

****

How often we hear the plea, "We have not got a choir," or "Our choir is not equal to it," as an excuse for not selecting good music for church services. It is impossible to know what can be done till a trial is made. We recently received a most kind and encouraging letter from a clergyman bearing on this. Let us quote what he says:—

****

"My choir is only a country mixed choir of some twenty voices, all working people—smiths, pitlads, farm girls, and the like, but we have done two cantatas, to say nothing of anthems, carols, etc. That they do things fairly well may be judged from the fact that in a cantata the organ and chorus will come in after an unaccompanied quartette without the slightest jar or discrepancy in tone. As I am my own organist our choral communions have to be unaccompanied throughout, as also are the responses of the ordinary Sunday services. Of course I have to arrange much of the music myself, knowing their powers and capabilities; that is where I think choirs often are at a loss. We never try anything just because it is being largely sung elsewhere, if it is not within our own powers."

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Passing Notes.

T must be a fine thing to be a millionaire—except for the begging letters. If I were one, I should be on my way to New York now to purchase that autograph of "Home, sweet home," which forms, I see, part of the McKee Collection to be sold on the 17th and 18th. I read in the *Athenæum* that the autograph is dated Washington City, September 13th, 1841. "The original lines were written in Paris, and forwarded, as a portion of the opera 'Clari,' to London, where they were doubtless destroyed by the printer." Very likely. But how many autographs of the famous song did Payne make between 1823, the date of the production of "Clari," and his death in 1852? He was an impecunious, shiftless creature—a man who, such is the irony of fate, never really knew what it was to have a home—and I should not be surprised to learn that he made whole dozens of autographs if he "saw his advantage in it." I have read a letter of his, written in the direst straits when he was preparing to flee his country and his creditors, and complaining that he was obliged to live in a room "with only a bed and a stove, an old washstand, and two chairs, each of a different sort." And this was the man who sang of the pleasures of home!

To return, however, to the autograph. There is a very pretty little story according to which "Home, sweet home" was written for a certain Mary Harden, who died at Athens, U.S., so recently as 1887. At the time of her death it was circumstantially stated that "the original manuscript of the poem was buried with her, as it was interlined with loving expressions that she did not wish to be made public." Miss Harden had rather a romantic career. While she was still young, her father, General Harden, of Savannah, was appointed Commissioner to treat with the Cherokee Indians. Payne went with him as one of his staff, and very naturally fell in love with the general's pretty daughter. Unfortunately, as the story goes, his passion was not returned, because the lady "was not of a romantic disposition." On the death of General Harden it was found that his affairs were embarrassed, and much of his property lost. His daughter at once set to work to earn her own living by her knowledge of French, gaining employment in the foreign correspondence department at Washington. Ultimately she was able to buy back much of the lost property, and when she died she left an estate worth £5,000. Such is the story. It may be all quite true as regards Miss Harden, but I should have grave doubts about that manuscript "interlined with loving expressions." Miss Harden was only a girl of fifteen in 1823, when "Home, sweet home" was first heard in London, and men don't usually conceive "passionate attachments" for girls who have just entered on their teens. The only way to settle the truth or the falsehood of the tale would be to follow the suggestion of the crazy American lady at Stratford-on-Avon, who wanted to have Shakespeare's coffin opened in order to prove if the Bacon "cypher" was there!

I have been much interested, as other organists have no doubt been, in the Bishop of Southampton's outburst against the use of "sentimental hymns." On the whole, I am in accord with the bishop, though I do not think it is always possible to draw a hard and fast line between religious emotion and what is known as sentimentality. With educated people there should be no difficulty, but one must take some account of that large class of persons typified by the charwoman who "found such a comfort" in the big drum of the Salvation Army. The word "Mesopotamia," you remember, was "a blessed sound" to some poor creature, though she had no idea of what it meant. So with sentimental hymns. Many people who sing such hymns may find no impression on their *minds* as the result of singing them, but they may really feel a something that is very much like the genuine religious emotion which more refined people get from other sources. The Bishop of Southampton gives some examples of what he regards as "sentimental" hymns. He singles out "Hark! hark! my soul." That hymn, he says, is "merely a series of vague emotional ideas, or rather words, skilfully disposed in pretty verses, and with no more real meaning or permanent influence than an aimless succession of sweet and sonorous sounds on the organ." With all due respect to the bishop, I must beg to differ. I have had twenty-five years' experience as an organist, and I have known the singing of Faber's hymns do far more real good, in a spiritual sense, than dozens of sermons. Of course I am not defending it as a literary composition. Many hymns, including "Rock of Ages," are altogether out of the question if you look at them merely as literary compositions. But the great bulk of our congregations never dream of looking at a hymn in that way. They look to a hymn for the expression of religious emotion and desire; and if a certain hymn puts these people into a certain frame of mind suitable to the occasion, I hold that we are justified in using it, whether it is charged with sentiment or not.

The Bishop of Southampton is a daring person altogether. He would even taboo the use of "Lead, kindly Light," because, as I gather, that exquisite hymn is "the expression of marked personal idiosyncrasy and individual experience." It is, he says, "quite unsuitable for congregational use, and has probably no meaning, or only a sentimental meaning, for the great majority of those who use it." Well, perhaps I may again be allowed to cite my own experience. In the church which I have now served for over twelve years, it is my privilege to be allowed the selection of the hymns, a privilege of which the congregation are well aware. I should not like to say how often people have come to me

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with the request, "Do let us have 'Lead, kindly Light.'" Why do these people ask for the hymn? Is it Dykes' tune that takes their fancy? Is it bereavement that has touched them, the thought of those faces "lost awhile" that burdens their heart? I can't tell. I only know that a very large number of persons seem to love this hymn, and to find comfort and consolation in it. The Bishop of Southampton tells me I have no right to use it; it is a purely sentimental production, and people don't know what it means. But if they feel the better for singing it—what then? We have no right to foist our fine tastes upon congregations who are unable to rise to our ideals. Our duty is to cultivate and to foster the religious sense in our people, and so far as I can see, we can never do that successfully on the rigid lines laid down by the Bishop of Southampton.

There is, however, one point on which I am thoroughly in agreement with the Bishop. He deprecates the use of all hymns which express an unnatural longing to be done with this world. This is a point which has often struck me. Indeed, I never use such hymns as "O Paradise! O Paradise," if I can help it, because I can't stand the grotesque absurdity of strong, happy, healthy men and women declaring in song that "'tis weary waiting here." The sentiment is quite insincere, and why should we ask our churchgoers to be insincere? A well-known bishop once remarked that he could not help thinking of what a funk many people would be in if the wishes they repeated in certain hymns were suddenly realised. I agree with him. No healthy-minded person wants to leave this world, even for "the Jerusalem above." We are all like the Yarrow farmer who was being comforted by his minister in his last moments. "Think," said the divine, "of the joys that are awaiting you yonder." "Aye, aye," replied the dying man, "it's a' vera weel, but I would rather tak' anither nineteen years' lease o' Bowerhope." And yet, when Sunday comes, we are ready to sing, "'tis weary waiting here." I wonder if Faber himself thought it weary? And if he didn't, why should he assume that other people do?

J. CUTHBERT HADDEN.

The Hymn and its Tune.

N the 5th ult., under the auspices of the Literary Society of the King's Weigh House Chapel, Mr. Eben Gould, M.A., Mus. Bac., delivered a highly interesting lecture at the Binney Institute on "The Hymn and its Tune."

Mr. Gould said the congregational hymn of to-day was to us what the Psalms of David were to the Hebrews in olden times. The lecturer emphasised the fact that true worship in singing depended upon the attitude of the worshipper, and not on the artistic correctness and finish with which it was rendered. Then was reviewed briefly how the first century Christians sang hymns to Christ as God—unmetrical hymns, such as the "Te Deum" and "Gloria in Excelsis"—and we were told that in the two or three centuries that followed the people's part got lost sight of, because the priest dominated everything, and kept the singing to his own office, forbidding the people to join in the singing in worship.

Mr. Gould divided the history of Church music into three periods—the melodic, the harmonic, and the modern. The melodic belonged to the middle ages, when music consisted of a simple melody, or plainsong, sung in so-called unison, or octaves, by all voices. As an illustration, a small choir sang "Veni Creator" to "O Come, O Come, Emmanuel." The lecturer described this music as horizontal music—a wavy line of tone.

The next step was to add melody to melody, in what is called counterpoint, until we get harmonic effects, which were described as blocks of tone—chords moving slowly in diatonic intervals. The "Old Hundredth," harmonised, was given as an example of this.

The first collection of metrical hymns was issued in 1504. These were used by Luther. Mr. Gould quoted from Forsyth's "Melodia Divina" and Novello's "Psalmist," and told his audience that Nonconformists were the pioneers of hymn-singing in England. He reviewed the fugal tune, and gave an illustration of a very fine tune of the kind, which he had dug up, called, "Crown Him," to "All hail the power." He also introduced us to Mr. Waite, a Nonconformist minister who went about in the middle of the last century (nineteenth) teaching congregations to sing. This gentleman helped to kill the repeating tune, which he said was an "outrage against common sense."

The lecturer was severe on the American hymn-tune, describing the melody as weak, and the harmonies as nauseous.

Music could be good, although pure and simple, but good music should possess *character*, and the character of the tune should agree with the sentiment of the hymn. Mr. Gould illustrated this by having "When I survey the wondrous cross" sung to a fugal tune, "Crucifixion," and afterwards to "Rockingham," the former being the awful example of "how not to do it." We then had illustrations of modern hymn-tunes by Dykes, Sullivan, J. W. Elliot, Stainer, and Barnby. The latter composer the lecturer thinks the most modern in his harmonies. Mr. Josiah Booth's "Commonwealth" to "When wilt Thou save the people?" was instanced as one of the most effective modern hymn tunes, the alternation between unison and harmony being so effective.

Mr. Gould closed his lecture with a word of exhortation to study the hymn and tune, and he hoped that the lecture might do something to arouse a more general interest in the subject.

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Music at the Free Methodist Church, Forest Gate.

FREE Methodists are not at all slow in recognising the power of music in their services, and may perhaps be ahead of other sections of Methodist churches in this respect. We have often had occasion to chronicle the good work accomplished by the London Free Methodist Musical Union in their exemplary endeavours to make greater use of the Divine art in their sanctuaries. Moreover, the Free Methodist Hymnal is quite one of the best of Hymn and Tune Books. The last edition, edited by the late Mr. Battison Haynes, is certainly a very fine collection, and contains many excellent tunes which do not appear in any other Hymnal.

The church at Forest Gate is situated in Field Road (within a stone's throw of the station), formerly one of the main thoroughfares, but now the neighbourhood has assumed such gigantic proportions it is little more than a back street. A casual visitor to Forest Gate would probably therefore see nothing of it, and this is one reason why we should tell of its doings, seeing how great a number of worshippers gather within its walls Sunday by Sunday.

MR. WILFRED PAGE.

During the past ten years a great amount of Christian activity has been guided with conspicuous success by the Rev. James Wright, one of the foremost Free Methodist preachers—a man with great energy, much zeal, and intense earnestness, and strong enough to lead his followers into the pursuit of new methods, whereby the power of their church might be far greater amongst the huge community in this thickly-populated suburb. Music has played such an important part in the successful working of the church that we desire to give our readers the benefit of our knowledge, resulting from several visits during the past twelve months.

We can very cordially speak of the excellent work done by Mr. Robert H. Page, whose splendid gratuitous services Mr. Wright gratefully recognises during the whole of his ministry at Forest Gate. A very conspicuous feature of the church work has been the Sunday afternoon service, known as a P.S.A. Ten years ago Mr. Wright and Mr. Page both felt that something ought to be done in order to incite the sympathies of the non-churchgoing masses, and they were bold enough to make the attempt unaided by any of the deacons, who were doubtful about the new departure.

That such a thing was needed has been proved over and over again by the crowded state of the church every Sunday afternoon during the winter months. It has been the custom to get good speakers to give addresses on subjects bearing upon the general welfare and uplifting of mankind, and also to engage a good professional soloist to sing. These combined with plenty of bright hymn-singing by the congregation, make up a very pleasant hour, which is always keenly appreciated by the people of the neighbourhood. For some time a small orchestra under the direction of Mr. Frank Bonner (son of Mr. W. Harding Bonner) was much in evidence, but this had to be discontinued mainly owing to the heat of the church, when so crowded, causing such fluctuations in the pitch of the organ that it was impossible to keep the instruments in tune during the length of a performance. Amongst the most prominent vocalists who have sung there may be mentioned Madame Edith Hands, Miss Alice Motterway, Miss Kate Cherry, Miss May Hayden, Mr. J. H. Mullerhausen, Mr. Louis Breeze, and Mr. Alexander Tucker.

For a long time Mr. Robert Page undertook the duties both of organist and choirmaster, but during the past three years his brother, Mr. Wilfred Page (whose portrait we give), has been the organist. His studies were mainly pursued at Mr. Bonner's excellent School of Music at Forest Gate, where, under the direction of Mr. Horace Norton, A.R.A.M., he acquired a thorough musical knowledge which serves him well. Mr. Page also had several terms at the Guildhall School of Music in learning to play the cornet under Mr. Walter Morrow.

The good work done during the past few years by the brothers Page in fostering musical affairs

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at this church is such as to call forth our highest commendation, inasmuch as it has been done for the most part without fee or reward. It must surely be most gratifying to them both that their labours have been so beneficial to their neighbours, and that they have been enabled to take such an important part in the work of the Christian Church in their midst. Long may they continue to serve in this way! No doubt the church officers are most grateful for such excellent service as they render so cheerfully and well.

The chapel is quite of the ordinary type, with galleries on three sides, and capable of seating about 800 people. The organ, built a few years ago, is placed at the back of the pulpit, with the console in the middle of the choir seats in front of the pulpit. It contains about twenty-five stops, and has tracker action, with the exception of the pedals, which are on the tubular pneumatic principle. The tone is fairly good, but the specification is not all that could be desired. The choir numbers about thirty members. There are several good soloists amongst them who are able to assert themselves with considerable credit on special occasions, such as the monthly musical service held on Sunday evenings, when the following works, amongst others, have been performed:—"Hear my Prayer" (Mendelssohn), Agnus Dei, Sanctus, Benedictus (Gounod's Messe Solemnelle), Glorias from Haydn's Imperial Mass and Mozart's 12th Mass, Mendelssohn's 13th and 42nd Psalms, many well-known choruses from "The Messiah," "St. Paul," and "Elijah," in addition to a large number of anthems by composers of all times.

At a recent musical service which we attended three good anthems were capitally rendered, and in addition there were three solos sung by Mr. Alexander Tucker, besides several hymns sung by the whole congregation in good hearty style. This was worthy of the name of a musical service, and what is more, all this special music was part and parcel of the service proper, and not tacked on afterwards, as is the custom at too many churches. Unfortunately, there seems to exist in the minds of many ministers and church officers an idea that there is not a sufficient element of worship in music as to include much of it in the actual service; they seem to imagine that it is more a species of amusement just fit to tickle the ears of a few worldly-minded folk who have not much sympathy with things Divine. In far too many instances we fear there are a few sour-visaged souls, who, being themselves unable to enter into the glories of the Divine art, set themselves as stern unbending sentries at the doors of their Bethels, utterly careless and unconcerned as to the thousands of young people who prefer to walk the streets rather than enter a church. Seeing so many churches almost empty, and thoroughfares in our great towns so full on Sunday evenings, we would sound forth a clarion call to arms to those who are eager to open the church doors wide enough to include all that makes for the uplifting of mankind.

The late Professor Shuttleworth once preached thus: "Music is the voice of God to the soul. There are other ways of preaching the Gospel than by speaking from a pulpit. A singer filled with the power and the pathos of some great spiritual song, can touch the hearts of men who would listen unmoved to the most eloquent of sermons. The voice of the organ or of the orchestra, interpreting the consecrated thought of a great composer, has carried home, often and again, the message of the Cross of Christ. In the passion of the singer, in the manifold voices of strings or keys, in the great brotherhood of choral song, we reverently recognise that voice which pleads in every heart, but which uses human means to win the human race; the voice of the Most High God. My brother choristers, is it not a great thought for you, that through the music of your voices, God speaks to the souls of men? that in your measure and in your sphere you, too, are the preachers of the glorified Gospel of Christ." The Forest Gate Free Methodists evidently are imbued with these ideas, and are making effective use of them. Of course it goes without saying that they get crowded congregations, and every church worked on these lines cannot fail of a ready response from the great heart of the people. Again and again in these columns we have referred to the work of the great secular agencies in arranging so many Sunday concerts, and of the vast crowds who attend them. But it is a work which the Church itself should undertake, and the sooner the better, for in this way the programmes would be kept free from anything which could not readily be classed under the heading of religious music.

We gladly end this notice with the following paragraph, which recently appeared in a well-known contemporary:—"The Church of to-morrow will be a singing Church. The new spiritual movement will bring a song-note of its own, a song in which the highest art will blend with the noblest poetry, and where all will be transfused with the thrilling sense of the Divine."

Brother choristers, organists, ministers, and all church officers let us see to it with all possible speed that this so-called "Church of to-morrow" shall become The Church of To-DAY.

FOLKESTONE NONCONFORMIST CHOIR UNION.

ON Wednesday, the 19th ult., a contingent of the Folkestone N.C.U. travelled to Elham to give a sacred concert in the Weslevan Church. There was a large and highly appreciative audience. The choral items were selected from the 1900 and 1901 Festival Books. "Come unto Me, ye weary" (Warwick Jordan), "O sing to the Lord" (Kingston), and "The song of peace" (Sullivan) were the most successful items. The soloists were Miss Beatrice Dodd, Miss Linda Newall, Mr. Inston Bowman (all of whom were deservedly encored), Miss Moody, and Mr. F. C. Lepper. Mrs. Walton was a most efficient accompanist, and likewise played a pianoforte solo, which was loudly applauded. Mr. E. Minshall conducted.

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The Hymn Tune in Operatic and Instrumental Music.

BY ORLANDO A. MANSFIELD,
Mus. Doc., Trinity University, Toronto; F.R.C.O.; L. Mus. L.C.M.; L. Mus. T.C.L.
Author of "The Student's Harmony," etc., etc.

(Concluded from page 25.)

DR. C. W. PEARCE gives it as his opinion that organ music is helpful to progress in Church music, and describes as a "very useful and interesting branch" of organ music "the thoughtful and intelligent treatment of English hymn tunes" in compositions for that instrument. In this particular department of musical activity English composers have shown conspicuous ability, and among these the name of Henry Smart, the Mendelssohn of English organ music, at once arrests our attention. His "Choral with Variations," in E flat, dedicated to his friend George Cooper, has been described as "a fine specimen of the class of work which Henry Smart has done for organ playing, and is an excellent example of the practical uses to which counterpoint may be put by one who is master of it, as he was." The Choral, an original one, is a fine hymn tune of the "8.7's" metre, and is followed by seven masterly variations. Another composition exemplifying chorale treatment is Smart's "Fantasia with Choral," in G. Here, however, the choral is not used as a theme for variations, but is introduced, after a lengthy introduction, in the key of B flat. After a return to the original key of G the choral is given out on the manuals in full harmony, accompanied by a fine counterpoint of the third species assigned to the pedal, the whole forming a magnificent conclusion to a remarkably vigorous composition.

Among other English organ composers who have contributed examples of the employment of the hymn tune in their compositions for that instrument we must mention Charles Edward Stephens, who has left us a fine fantasia on Ralph Courtville's tune, "St. James"; Mr. W. T. Best, remembered in this connection for his fantasia and fugue on "St. Ann's Tune"; Professor Sir George Macfarren, the composer of some interesting variations on "Windsor," and one who has used the "Old Hundredth" as a subject for canonical treatment in the trio of his "Religious March" in E flat; and Dr. Steggall, who has utilised his own hymn tune, "Christchurch," usually sung to the hymn "Jerusalem on high," as the second subject of his Postlude in C minor. Mr. Edouard Silas, although by birth a Dutchman, has been resident in this country for more than half a century. He is, therefore, entitled to mention here as the composer of a fantasia on "St. Ann's Tune."

As may be expected from the character of the instrument, examples of chorale treatment in pianoforte music are not numerous. Our young friends will at once be prepared to remind us that there is a chorale to be found in Schumann's "Album for the Young," and the more advanced student will be able to refer us to the Studies of Ferdinand Hiller, the third of which, in A minor, has a chorale in the melody, accompanied by free counterpoints of a most interesting and melodious character in the three lower parts. Hiller's nineteenth Study, in B minor, has a chorale in the tenor, with three parts above it and two below, thus making a six-part harmony, more or less independent. The lower parts move in detached chords, the middle parts supply a counterpoint of the second species, while the upper part contributes a counterpoint of the third order, consisting largely of changing notes and other unessential discords. More important than either of these examples, however, is the effective introduction by Mendelssohn of a chorale—an original composition, we believe, unless our memory plays us falsely—at the end of his fine fugue in E minor, Op. 35, No. 1. Here the chorale is introduced in the tonic major key, and is assigned to the upper part, the right hand sustaining the melody and an accompaniment of chords in full harmony below it, while the left hand supplies a counterpoint of the third species, doubled in the octave below. Many of the secondary subjects of the smaller pianoforte works of modern writers are of such a character as to bring them almost within the scope of the present article. The second subject, or Trio, of Schumann's Novelette in F, No. 1, for instance, is, as far as its melodic outline is concerned, very much in the style of a chorale, as are also some portions of one or two of Chopin's Nocturnes. Take, for instance, the second part, or episode, of the Nocturne in G minor, Op. 37, No. 1, This is described by Theodore Kullak, the celebrated pianist and editor, as "a secondary subject of a religious character, which moves along full of nobility and dignity, bestowing comfort and tranquillity." Again, referring to the concluding portion of the Nocturne in G minor, Op. 15, No. 3, the same authority alludes to it as "a religious choral-song of Catholic ecclesiastical colouring. Our fancy will not err if it sees the approach of a faithful, pious throng. A sublime canto fermo is heard, intermingled with, and supplemented by, responsive choral phrases. With song and sounds ever growing fainter the pious throng disappears." The "Preghiera," in B flat, of Rubinstein, is largely of a chorale character, and the same may be said of the Tema and 14th Variation of Mendelssohn's "Variations Sérieuses."

Lastly, though by no means of least importance, we have to speak of the slow movement of that very fine duet for two pianos, "Grand Duo Concertant in G," Op. 4, by Charles Edward Stephens, a work often played by the writer of these lines, in con-

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junction with his wife, at recitals of music for two pianos. The slow movement of the work in question consists of a set of variations upon an original chorale, followed by an intermezzo of a most dramatic character, in which the chorale is given out *fortissimo* by the second piano, the first piano interpolating a series of phrases *(quasi agitato e senza tempo)* at the end of each line of the tune. The whole composition is one worthy of careful study, and it will well repay any appreciative attention which may be bestowed upon it.

Did space and time permit we could doubtless say a great deal more upon the subject of our paper, but enough has been said to show how some of the greatest musicians have been quite prepared to utilise, in compositions of a more or less elaborate character, a form as simple as that of the hymn tune. And perhaps we shall not be far from the truth in saying that, while it is one of the indications of artistic greatness not to despise the humblest of art forms, it is the highest attainment of artistic skill so to introduce these forms that they shall seem at home amongst the most unfamiliar environments, and so to treat them amidst these surroundings that their effect shall be heightened rather than diminished. To introduce a hymn tune into an opera or an instrumental composition is a comparatively easy task; but to do it in such a way as to make the former appear to be an integral part of the latter, and to render the both additionally effective because of their union, is a task the successful accomplishment of which may be regarded as one of the hallmarks of musical genius.

London Sunday School Choir.

THE concert held at the Albert Hall on Saturday, February 15th, presented many of the features to which habitual patrons have become accustomed. There was the same large and enthusiastic crowd of listeners, the giant choir, and the unstinted applause at the performances of choir, orchestra, and soloists. There was, however, a very distinct advance in the rendering of the choral numbers, the choir showing great improvement in "attack," and especially in attention to expression. The programme was varied enough to suit all tastes, and there was not a hitch during the whole of the evening.

The concert opened with a "congregational" rendering of "Crown Him with many crowns," to "Diademata," a feature appreciated by the vast audience, who, from all parts of the house joined in singing the well-known strains. Maunder's anthem, "While the Earth Remaineth," was next sung in good style, followed by Schubert's "Unfinished" Symphony, by the orchestra, under the conductorship of Mr. David M. Davis. The first solo was provided by Miss Kate Cherry, who gave a splendid rendering of "I know that my Redeemer liveth," characterised throughout by excellent taste and expression, amounting to conviction in the declamatory passages. The large audience was held in unusual restraint until the last note had died out, when the singer was greeted with a storm of applause.

Although the advisability of taking Handel's solo by the full choir is, in some quarters, an open question, the air "Arm! arm! ye brave" was here sung by the company of basses in a stirring and highly satisfactory manner, the time being well kept, thanks to good attention to the *bâton*. The trio, duet, and chorus, "See the conquering hero comes," in which the select choir of ladies' voices sang to advantage, was well rendered by the choir, followed by Mr. Ben Davies—always a welcome vocalist at these concerts—who sang "Waft her, angels" in his usual artistic manner, imparting to the recitative a depth of feeling which was moving in its intensity.

After a well-played march by the orchestra, the choir sang "I waited for the Lord," the duet in which was taken by the select voices. The balance was remarkably good, and the general effect as successful as in any piece sung during the evening. Madame Alice Gomez contributed Sullivan's "Living Poems," and charmed her hearers by her beautiful rendering of the song, a choice calculated to interest the parents and teachers present. Stainer's "Awake, thou that sleepest" formed the concluding item in part one, and was sung with fine force and vigour.

In part two a selection from "Iolanthe" preceded a piquant rendering of an old madrigal, "Now is the Month of Maying," which formed a happy contrast to the heavier choruses. Miss Kate Cherry's selection was Ambroise Thomas's polonaise from "Mignon," "I am Titania," a piece calling for brilliance of execution, and which received full justice from the singer, who displayed a flexibility of voice which earned a very emphatic recall. Mr. Ben Davies followed with a new song by H. Parker, "Only a Gleam of Sunshine," in which he was accompanied by the composer, and which was heartily received. In the unavoidable absence of Madame Alice Gomez, Miss Kate Cherry kindly favoured with an extra song, "Killarney," a very popular addition to the programme. The choir gave a rousing rendering of Hatton's "Now let us make the welkin ring," and brought the concert to a satisfactory close.

The improvement in the choir was quite the feature of the evening, and Mr. Whiteman, the popular and talented conductor, is to be congratulated upon the very distinct advance in the general *ensemble* of the choral forces under his leadership.

Friends of the choir will be pleased to know that among the most appreciative of the audience was Mr. Luther Hinton, strong and well in spite of his seventy-five years. Mr. J. Barnard, the manager and secretary from the foundation of the choir, was also well in evidence, with Mr. George Merritt, the former conductor.

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The Nonconformist Choir Union.

An interesting "gathering of members and friends" of the Union was held on Tuesday, January 28th, at the Baptist Mission House, Furnival Street, when a goodly number assembled to hear of the progress of the Union, and to listen to some very excellent singing by one of the foremost London choirs.

The meeting had been convened by the Executive Committee with a view of increasing the interest in the work of the Union on the part of the choirmasters of the metropolitan districts, a class not hitherto very enthusiastic in the matter. Possibly the conditions of London life militate against the wide adoption of the Union's programme, but it is to be feared that indifference is also responsible for much of the failure to secure the adhesion of choirs to whom the Crystal Palace is easy of access.

Mr. Fountain Meen, chairman of the Executive Committee, presided, and extended a very hearty welcome to the representatives of metropolitan choirs present. He spoke with enthusiasm of the excellent work accomplished by the Nonconformist Choir Union, and the benefits derived from association with it—benefits hitherto mainly absorbed by provincial singers, whose support had been to a great extent withdrawn in consequence of the abnormal rise in the railway fares during recent years. This was a policy disastrous to the Union and, the speaker ventured to say, also to the companies. Strenuous efforts had been made by representatives of all the societies affected, under the leadership of the secretary of the Union, in order to induce the companies to resume the cheap fares, but without result. In consequence of the country choirs thus being shut out, the present invitation to London choirmasters had been issued, with a view to increasing the interest in the work of the Union, with the resultant substantial mutual benefit to choirs and Union alike.

Mr. E. Minshall, the President of the Union, desired very cordially to re-echo Mr. Fountain Meen's words of welcome. He said the object of the meeting was to secure the interest of the choirs, not a financial interest, but a musical attachment, which would be of lasting benefit. All the officials were honorary, and all expenses were met by the sale of music-books. The Union started in 1888, with the object of improving the worship music of the Free Churches, and much good had resulted from their efforts. If Nonconformity was to hold its own—especially in populous centres—more attention must be given to the choral portion of the service, with a larger provision of more devotional and better music than generally obtained. The Crystal Palace Festivals attracted singers with a programme of good music, which had an excellent effect in improving the tone of the choir. By holding the Festivals, it was demonstrated to the singers and also to the public what could be done. The idea that Nonconformity—and especially musical Nonconformity—was content to occupy merely a *negative* position, must be set aside in favour of a vigorously *positive* position of usefulness. The work of the Union was imitated in various parts of the country, and many local Choir Unions were to be found in a flourishing condition. During the recent Christmas season many performances of "The Messiah" had been announced, which would not have been possible except under the conditions of united choirs. It was a matter of first importance, now that the country choirs were debarred from participating in the Festival, that London choirs should join in increased numbers. There ought to be excellent support rendered by the eleven hundred choirs in the metropolitan area, especially in view of the manifest advantages enjoyed by the choirs affiliating themselves. There were no fees. The excellent books, by which a good library was soon accumulated, provided something to work for, and nearly always ensured an improved attendance. The experiences of the choir were enlarged, as the music was usually of a grade rather more difficult than the average choir would adopt, although the united rehearsals were found sufficient to overcome all difficulties. It had been found in many cases a real boon to choirs at Festival gatherings when they had been able to call in the assistance of neighbouring choirs familiar with the programme. Mr. Minshall closed with an earnest appeal to the choirmasters present to see to it that their choirs formed part of the Union at the coming Festival, a sentiment very heartily received by the meeting.

Mr. T. R. Croger, the hon. secretary of the Union, spoke in his usual cheery fashion, in spite of a heavy cold. His connection with the Union dates from the earliest period of its inception, and his reminiscences of the early days of the choir were of great interest to his hearers. Since the formation of the Union a total of £2,650 had been spent upon music, and over £100 in prizes. The total number of singers conveyed to the Crystal Palace bordered upon 40,000. Mr. Croger said his attention had that day been drawn to the Festival of the Guild of Church Musicians, who had just held their annual dinner. They had the encouragement of the Archbishop of Canterbury and other similar patronage—a very different state of affairs to that appertaining to the Nonconformist Choir Union, which nevertheless was in advance of the "Established" organisation in point of membership and also revenue. As instances of the immense practical advantages to be gained by an association with the Union, Mr. Croger noted the fortunate experience of a group of choirs in Northants, who, after taking part in one of the early Festivals, united to give a performance of "Jephthah." A strong Union had also been formed at Plumstead quite recently, with excellent results; while many vigorous Unions in various parts of the country numbered as members some hundreds of enthusiastic singers. Another choir which was successful at one of the first prize competitions organ-

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ised by the N.C.U., is now a fully-fledged Philharmonic Society, giving oratorio performances at the Crystal Palace.

Mr. Croger presented an advance copy of the programme for the present year, and urged all present to avail themselves of the contents. He said that although the action of the railway companies was calculated to crush the Union, yet the outlook was not without its bright aspect, the booking of copies being quite up to the usual standard.

Rev. J. Hartley Duerdon (Plumstead) spoke of the pleasure he had in giving his testimony as to the usefulness of Choir Unions. One had been formed in his own district, with a total of thirteen out of twenty choirs, and a performance of "Elijah" was the first result aimed at. Mr. Duerdon's speech was genial and interesting, and was a plea for greater unity and a closer connection between Choir Unions and Free Church Councils. His utterances were heard with appreciation, and received a very hearty reception.

Much of the interest in the evening was provided by the exquisite singing of the choir of Lewisham Congregational Church, under the able conductorship of Mr. Idle, who rendered a varied programme of high-class anthems and part-songs with excellent taste and judgment, including Sullivan's "Lead, kindly light," Gounod's "Come unto Him," Macfarren's "You stole my love," with various solo items by members of the choir, including a setting of "Nearer, my God, to Thee," by Mr. Idle, charmingly sung by Mrs. Walls. The splendid qualities of the choir as displayed in the blending of the voices, the excellent *pianissimo* passages in Gounod's anthem (sung unaccompanied), and the pretty *vivace* and general *ensemble* in the part-song, furnished a most useful object-lesson to the audience, who very heartily received each item.

Mr. Dean, in a neat little speech, moved a vote of thanks to the choir, and Mr. A. L. Cowley seconded.

Much good is anticipated from the gathering in enlarging the interest in the work of the Union and in increasing its membership.

Great Baptist Rally at the Queen's Hall.

UNDER the auspices of the Baptist Union of Great Britain and Ireland a great meeting was held at the Queen's Hall on Tuesday evening, the 18th ult., to hear a new choral cantata, entitled, "Our Fathers' God," rendered by four first-rate soloists and a chorus of 600 voices. The choral cantata is a compilation of hymns, anthems, and choruses, with connective readings written by Rev. J. W. Ewing, M.A., B.D., setting forth the story of the Baptists from the time of our Lord. The work has been prepared at the request of the Council of the Baptist Union, with a view to stimulating interest in denominational history.

The music has been arranged by Rev. Carey Bonner, who also contributes two original numbers. The "hymn theme," opening to the words, "We come unto our fathers' God," is Barnby's "Golden Chain," and is heard several times in the course of the work. The opening hymn is Doddridge's "O God of Bethel," to Wheale's "Bedford," and the closing one, "All hail the power of Jesus' name," to "Diadem."

At this initial performance the compiler and musical editor conducted, and the author rendered the connective readings in a clear and distinct voice. Mr. W. C. Webb, A.R.C.O., presided at the organ. The Rev. J. R. Wood, Vice-President of the Baptist Union, took the chair. The soloists were Madame Kate Cove, Miss Sydney Bushnell, Mr. Samuel Masters, and Mr. Alexander Tucker.

Mr. Wood opened with a few words of prayer, followed by a short speech, in which he exhorted his hearers to give their minister, organist, and choir no peace until this cantata had been rendered in their own particular church. Of the soloists, it is unnecessary to speak. They all did their part with their usual good taste. The choir sang splendidly. Mr. Carey Bonner's beat is most unmistakeable, and he succeeded in getting a considerable amount of light and shade. The audience found not the slightest difficulty in following his lead, and in the congregational numbers joined right heartily. The meeting was a great success throughout.

Monmouth Free Church Council Eisteddfod.

THE Monmouth Free Church Council with very commendable spirit included an Eisteddfod in the year's work. It is an idea that the many other Councils might with great advantage—and probably pecuniary profit—take up. Under the guidance of the President, the Rev. J. Vaughan Jones, and a Committee, with Miss Gower as an able hon. secretary, very satisfactory arrangements were made. The handsome Rolls Hall was crowded both afternoon and evening to hear the various competitions, Mr. Minshall being the adjudicator. Alderman W. Hughes, J.P., presided at both meetings, and Mr. O. J. Owen proved himself to be an efficient conductor.

Prizes were offered for solos for all voices, quartette, octett, pianoforte playing, and for junior and senior choirs. The prizes in the Junior Choir Competition were given as follows: 1st, Glendower Street Choir, Monmouth (Mr. D. Powell, conductor); 2nd, Whitchurch (Rev. J. Morgan, conductor). For the Senior Choir Competition the prizes were awarded thus: 1st, Monmouth Primitive Methodist (conductor, Mr. Meredith); 2nd, Whitchurch (conductor, Rev. J. Morgan).

Prizes were also given for recitations and an essay.

The Eisteddfod proved to be such a success that it will probably be held annually.

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Mr. William Wolstenholme, Mus. Bac.

AMONGST the rising composers for the organ who stand in the front rank may certainly be placed Mr. W. Wolstenholme, Mus.Bac., for his charming compositions already find a place in the programmes of our finest organists. His arrival in London as organist of the King's Weigh House (Congregational) Church, Duke Street, Grosvenor Square, W., has evoked much interest in musical circles. We spent an exceedingly pleasant hour with him a few days ago, and no doubt our readers will be glad to know something of Mr. Wolstenholme's career.

He was born in Blackburn in 1865, and unhappily he was born blind. He spent his early days in his native town, and very soon developed a keen interest in music. In 1874 he went to the School for the Blind in Worcester. His education there was of the usual kind, and music was altogether an "extra," and, strange to say, he was the only student who indulged in this "extra" so seriously as to become a professional musician, his teacher being Dr. Done, then organist of the cathedral. From him he took lessons in organ, pianoforte playing, harmony, and counterpoint. He made rapid and most promising progress, and in 1885 played a pianoforte concerto with orchestral accompaniment at the Philharmonic Society's Concert, Dr. Done conducting. In 1887 he went to Oxford to take his degree, and in connection with this Mr. Wolstenholme speaks in the highest terms of the great kindness of Dr. (then Mr.) Elgar, who wrote the necessary exercise at Mr. Wolstenholme's dictation, and also accompanied him to Oxford and acted as his amanuensis at the examination. In many other ways, too, Dr. Elgar has been most helpful, and all without fee or reward.

MR. WILLIAM WOLSTENHOLME, MUS. BAC.

On returning to his native town in 1888 Mr. Wolstenholme accepted an appointment as organist of St. Paul's Church, which he has held until he accepted his present post. That he will do much for the music at the Weigh House is certain. We hope he will be given an entirely free hand, as he may be safely trusted to do only that which is wise.

Mr. Wolstenholme has a devoted and affectionate sister, who is his constant companion, and who acts as his amanuensis. When composing, he dictates the chords to her, and she writes them down. His organ pieces are well known, and deserve hearty recognition by all organists who like good and interesting music. There is nothing "dry" about them. He has recently devoted himself to something bigger than he has before attempted, and has published a sonata. His idea is to write at least six, or possibly twelve, if he finds they are acceptable. He has also written some pretty chamber music, and a sonata for violin and piano, but most of these are in MSS. only. Some pieces for the piano are now being issued by Mr. Lengnick; which promise to be popular. Messrs. Novello and Co. have published two pieces, Romance and Allegretto for viola, and Mr. Laudy six pieces for violin, and a string quartet in C. He has not written much vocal music—two Songs (Weekes and Co.), and a Madrigal and Easter Anthem (Novello), being the only published items. Just at present he is writing some things in the way of responses, etc., for the Weigh House liturgical service book.

Mr. Wolstenholme's way of learning anthems and works of that kind is to have the voice parts written in the Braille system, and then to get someone to play the accompaniment while he follows the voice parts. In this way he very quickly acquires a full knowledge of the work. As to tunes and chants, if they are played over to him twice or three times they are firmly fixed in his mind. Like most blind players, he has a remarkable memory, for he informed us that he knew by heart all the Psalms, as arranged in the Prayer-Book, for every day in the month, so can accompany them freely.

On asking if he knew Mr. Alfred Hollins, the reply came, "Why, but for him I should not be alive." It seems that Mr. Hollins, with his well-known good nature, has done all in his power to make Mr. Wolstenholme's compositions known. It was he who brought them to the notice of Mr. Lemare, and with these two organists playing them, what a vast number of people must hear them!

Mr. Wolstenholme feels the vastness and strangeness of London just now, but he looks forward with hope to his work. Probably ere long he will give a series of recitals at the Weigh House, but at present his plans are not matured. Many musicians will join us in wishing him much success. That he has a bright and prosperous career before him we have no doubt.

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Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. E. P. Hewkin.

METROPOLITAN.

BARNSBURY.—On Thursday, February 6th, a concert was given by the choir of Arundel Square Congregational Church in aid of the church funds. The first part consisted of Sir J. Stainer's cantata, "Daughter of Jairus." The solo parts were well sustained by Miss E. Lane, Miss Richbell, Mr. F. Salter, and E. P. Hewkin, all members of the choir. Miss Lane won applause by her dramatic rendering of the soprano recitatives which fell to her share, the other soprano passages being tastefully rendered by Miss Richbell. Mr. F. Salter was very successful with the bass "narrative" portions of the work, while Mr. Hewkin acquitted himself well in the beautiful tenor song, "My hope is in the everlasting." The duet "Love divine" was sweetly sung by Miss Lane and Mr. Hewkin. Mr. W. R. Alpe, the organist and choirmaster, conducted, and much credit is due to him for the evident care which had been bestowed on the work, judging by the precision with which the rather exacting choruses were rendered by the choir. In addition to the cantata the following choral items: "Thou art my God" (anthem by Mr. A. Berridge), "To Thee, great Lord" (Rossini), "Bridal Chorus" (Cowen), followed in the second part, great enthusiasm being evoked by the last piece, which was characterised by much "go." The soloists in the second part were Miss Florence Ryder (soprano), Miss Eva Newton (violin), and Mr. Bevan Cowley (bass). Miss Ryder met with a good reception for her beautiful singing of Mascagni's "Ave Maria," and in place of a duet with her sister, who was unfortunately away with a cold, sang the "Slave Song." Miss Newton's violin solo, "Romance" (Svendsen), was a fine performance, and was much appreciated. Mr. Cowley, who was in excellent voice, sang "The Cup of Life" (Adams), and the "City of Rest" (Francis Lloyd). Valuable services were rendered by Mr. Arthur Berridge at the organ, and Miss Ella Newton at the piano. The choir was augmented by members of the Highbury Hill Baptist Choir, and other friends from North London Churches.

BERMONDSEY.—Mr. Maurice Child, musical director of the Great Central Hall, South London Mission, was presented by Mrs. H. T. Meakin, on behalf of the members of the choir, many of whom are his private pupils, with a gold-mounted pen and silver-mounted *bâton*, as a small token of their goodwill. This also reflects the general appreciation of the congregation.

CLAPTON.—Mr. W. C. Webb, A.R.C.O., is giving a series of six organ recitals in the Downs Chapel, assisted on each occasion by a well-known vocalist. The programmes are interesting, and no doubt thoroughly enjoyed by the audience.

KINGSLAND.—Mr. Berridge's ever popular cantata, "The Love of God," formed the principal part in an excellent sacred concert which took place on the 29th January in the Congregational Church. The chorus of fifty voices comprised the choirs of Kingsland, Arundel Square, and Highbury Hill churches. The solo parts were effectively sustained by Miss Mary Fuchs, G.S.M. (soprano), Miss Lottie Le Pla (contralto), Mr. E. P. Hewkin (tenor), and Mr. Alfred Bentley (bass). Miss Fuchs' rendering of her solos, "My soul inspired" and "Love divine," left nothing to be desired, and in conjunction with Miss Le Pla scored a success in the duet, "Now are we children." The latter artiste met with a good reception for her singing of "Yea, I have loved thee," and "When I had wandered." Mr. Hewkin gave a very sympathetic rendering of the recitatives and the aria, "Let us love one another." Mr. Bentley, who sustained the bass part when the cantata was performed last year at the Crystal Palace, was heard with effect in his recitatives. The choruses went well, especially the concluding one, "Lift up your hearts," which never fails to rouse the audience. During the collection the "St. Albans" March was played by the composer, Mr. Berridge, who, it may be mentioned, conducted his work throughout, while Mr. Harris presided at the organ. This order was reversed in the second part, when Mr. Harris showed his sympathetic mastery of the choir by the results obtained in "Arm, soldiers of the Lord," "Sing to the Lord a new song," and Sullivan's "Song of peace." The accompanist at the piano was Miss Swinstead. The choruses were interspersed with solos by Miss Mary Fuchs, who sang "Come unto Me" (Cowen), Miss Le Pla, "The Unseen Kingdom" (Lane), and Mr. Bentley, "Roll on, thou mighty sea," all these items being much appreciated.

PLUMSTEAD.—On Thursday, January 9th, a sacred concert was given by the choir of Union Church, ably assisted by an efficient orchestra. The first part consisted of Berridge's cantata, "The Love of God," under the conductorship of Mr. E. J. Hartland, the choirmaster. The opening recitative, "Herein is love," was effectively rendered by Mr. G. A. Hall, while the following chorus, "God is love," was well given. The recit., "Behold, what manner of love," and the aria, "Let us love one another," were taken by Miss Amy Bullock. The recit., "Yea, I have loved thee," by Miss Hall, was much appreciated. The chorus, "Trusting in the promise," was sung with fine effect. Miss Purcell took the solo, "When I had wandered," the other soloists being Mr. C. Knowles, Miss R. Manktelow, "My soul inspired with sacred love," Mr. Ayre, "My son, despise not." The soprano solo, "O love divine, how sweet," was excellently rendered by Miss F. Bullock, while Miss Amy Bullock and Miss Hall in the duet, "Beloved, now are we children," sang the gem of the cantata. The cantata was brought to a successful finish by the chorus, "Lift up your heart." By the way in which the work was rendered throughout, the choir reflected great credit on their conductor. The second part was opened by Mr. A. Millsom, who sang the "Promise of Life," being followed by Miss Ruby Grey with "The Children of the City." Mr. G. A. Hall next sang "The Everlasting Day." Mr. A. Millsom then gave a grand rendering of "The Toilers." Miss Ruby Grey gave "For all Eternity," which was encored. Mr. F. Ayre, the organist of the church, ably accompanied.

STRAND.—An excellent musical programme was provided by Mr. C. E. Smith, organist of Regent's Park Chapel, at the Y.M.C.A. conversazione at Exeter Hall on February 11th. Songs were rendered by Miss Florence Savill and Mr. Walter Roome. Violin solos were played by Miss Ida A. Pemberton.

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and pianoforte duets by Miss Kate E. and Mr. C. E. Smith. Mr. Sidney E. Roome gave two recitations.

PROVINCIAL.

ACCRINGTON.—A social meeting was held on Monday, January 27th, at Bethel Baptist, Barnes Street, in connection with the chapel choir. The chief item of the evening was a presentation to the choirmaster (Mr. J. H. Kay) and to the organist. The choir secretary presented the choirmaster with a beautiful writing case and "Swan" fountain pen. He described the pleasure it gave the choir in making the gifts, and spoke of the esteem in which the choirmaster was held, and the long years of useful service he had rendered. Mr. Kay expressed his gratitude for the presents. He said no choir worked with less friction and more hearty goodwill, and a general feeling of harmony was always manifested among them. The thirty years of service had been full of pleasure and privilege to him. Later, the Rev. Jesse Hatten made the presentation to the organist, Mr. Edwin Hargreaves, of a "Swan" fountain pen. He spoke of the ability which Mr. Hargreaves possessed, his genial spirit, and popularity among the people of the congregation. In responding, the organist said he was grateful for the kind expression of appreciation and of the happy way in which the members of the choir and the choirmaster worked together. During the evening refreshments was served. The evening was an exceedingly pleasurable one for all who were present.

BRIERLEY HILL.—On Monday evening, February 17th, the Moor Street Primitive Methodist Choir, under the leadership of Mr. H. Oakley, rendered Berridge's sacred cantata, "The Love of God," in a manner that reflected great credit on the members of the choir. The choruses were given with much taste and spirit, whilst the solos were everything that could be desired. "For God so loved the world," by Miss N. Newton; "My soul inspired," by Miss B. Norwood; "When I had wandered," by Miss R. Brown; and "O love divine," by the Misses Mullet, were much enjoyed. Much taste was shown in "Yea, I have loved thee," by Miss Holds. The tenor solos were rendered by Mr. L. Allen. Mr. D. Southall rendered "Herein is love," and Mr. W. Nash "My Son, despise not" in excellent style. During the evening Miss M. Chamberlain rendered "To the Cross I Cling," and Miss N. Newton "By the Gate." Mr. D. Southall sang "The Diver" and "True Till Death." Master W. Norwood presided at the organ with considerable skill and taste.

CAMBERLEY.—Once again Mr. C. V. Pearson and his able helpers scored a great success in the rendition of H. Ernest Nichol's sacred cantata, "Day and Night," which took place in York Town Baptist Church on Wednesday, January 22nd. The large audience at its conclusion unanimously expressed their pleasure and appreciation, and were much charmed by the tasteful arrangement of the platform and its floral decorations, very kindly lent by Dr. H. E. Rayner, J.P. Miss A. L. Goddard, Prof. Dip. T.C.L., and Miss Baughurst, at the piano and organ respectively, did splendid service. The chorus work, so taking and melodious, was performed with great precision, the voices blending most effectively in "Speed forth on thy way" and in the very fine setting of "O worship the King." The soloists all interpreted the work falling to them with great taste and feeling. Mr. E. Smorthwaite in the tenor solos, "Sweet night" and "I will lay me down in peace," attained high excellence. It is hoped that these concerts, initiated by Mr. Pearson some three years ago, and which have been so much appreciated, will now be regarded as one of the church's annual events.

FOLKESTONE.—On Wednesday, February 5th, there was a good audience at the Baptist Church, when a sacred concert was given by the choir, assisted by friends. The chief item in the programme was the cantata, "The Light of Life," which was creditably performed, under the conductorship of Mr. F. W. Pope. The soloists were Miss Moody, Miss Linda Newall, Mrs. Pope, Mr. Lepper, and Mr. Bowman. Miss Newall and Mr. Bowman were encored. Mrs. Williams presided at the organ, and Mr. G. D. Cooper at the piano.—On Tuesday, the 7th, a very successful concert was given by the choir in Tontine Street Church, under the direction of the choirmaster, Mr. F. C. Lepper. The choral items were selected from the Crystal Palace books. The soloists were Miss Wilkinson, Miss E. Hembrey, Miss Sharpe, Miss Bacon, Mr. Lepper, and Mr. W. Saunders. Miss Wenman recited. Mrs. Longley was the accompanist.

GAINSBOROUGH.—Two interesting concerts were given in the Public Hall on January 26th, in connection with the third anniversary of the Rescue Lodge, No. 2,074, I.O.G.T. In the afternoon the Primitive Methodist Choir undertook the programme, with Mr. J. Dann, F.R.C.O., as accompanist, and in the evening the Wesley Choir, with Mr. G. H. Smithson as accompanist, gave a good account of themselves.—On January 29th Messrs. Alexander Tucker and Alexander Watson gave one of their excellent entertainments in the Public Hall in aid of the Wesley Choir funds.

HEYWOOD.—The Congregational Church Choir (prizewinners at the recent Manchester N.C.U. Competition) held their annual festival on February 15th, the church being crowded to its fullest capacity. The choir numbers about forty voices, and Mr. W. H. Jewell, their esteemed conductor, deserves the highest praise for their excellent partsinging. The principal choral items were "The Wilderness" (Goss), "Judge me, O God" (Mendelssohn), "The Message" (Caldicott), and Dudley Buck's "Hymn to Music." The three latter works were sung unaccompanied, and it was worth the journey through the snow if only to hear the two glees. Great interest was added to the festivals by the performance of Dr. Henry Watson's cantata, "The Psalm of Thanksgiving," which was conducted by the composer. The work had been carefully rehearsed, and an excellent first production (in Heywood) resulted. Miss Bessie Blackburn sang the important solos, and great enthusiasm was aroused at the conclusion of the air and chorus, "Trust in God." The final chorus, "Now unto the King Eternal," was well sung, and the audience evidently enjoyed the whole work. Mr. J. W. Turner (hon. organist, Manchester N.C.U.), in addition to accompanying the Psalm and the other sacred works, gave two organ solos, "March Solennelle" (A. Mailly) and "Liebeslied" (A. Henselt), both being well received. Miss Blackburn sang "Oh, had I Jubal's lyre," and, although suffering from cold, gave a delightful rendering. Later the same singer joined Mr. W. H. Jewell, jun., in the duet, "Still as the night." Other solos were "If with all your hearts," Mr. E. Binns; "Thou'rt Passing Hence," Mr. Jewell, jun.; "Life's Lullaby," Miss E. Potts; "O Divine Redeemer," Miss Crossley; and "An Evening Song," Mr. J. Twelves, all these artistes singing very tastefully. The accompaniments were con-

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fined to the pianoforte and organ, Dr. Watson, Mr. Turner, and Mr. W. H. Jewell sharing the duties, and the joint use of both instruments was very effective in the more sacred works. Mr. T. Barrett, of the Hallé Orchestra, met with a hearty reception at the conclusion of his violin solos, and was recalled on each occasion. In the absence of Mr. Ashley through illness, Mr. Swindells, the energetic secretary of the Manchester N.C.U., was induced to take the chair. He explained that the receipts were for the erection of new choir seats in front of the pulpit, the present arrangement of seating the choir in the side gallery being very unsatisfactory. The Mayor of Heywood moved a vote of thanks to Dr. Watson, Mr. Turner, and the other visitors, and also congratulated Mr. Jewell on the artistic and financial success of the festival. Dr. Watson, in responding, said that no choir liked to be "put on one side," and if he again visited the church he hoped to see the members of the choir in the more satisfactory position desired.

IPSWICH.—A sacred concert was given in St. John's Congregational Church, on January 28th, when A. Berridge's cantata, "The Love of God," was well rendered by the choir, assisted by friends. The choruses were taken with precision, and heartily sung by the choir. The solos were admirably rendered by the following ladies and gentlemen:—Soprano, Mrs. P. N. Garrod; contralto, Miss Gill; tenor, Mr. Allan C. Orriss; bass, Mr. P. N. Garrod, who took the place of Mr. J. P. Gill (who was confined to his bed, and, we much regret to say, has since died). Mr. A. W. Damant ably presided at the American organ. Mr. E. Mower conducted.

LLANELLY.—A very successful performance of Sullivan's "Prodigal Son" was given by the Tabernacle Choral Society on Tuesday evening, the 4th ult. The principals were Miss S. M. Lewis, Miss Rachel Thomas, Mr. Maldwyn Humphreys, and Mr. L. R. Bowen. The town orchestra assisted in the accompaniments, while Miss Blodwen Davies presided at the organ, and Mr. Luther Owen at the pianoforte. Mr. C. Meudwy Davies conducted with his usual ability. This was the twenty-third annual oratorio concert.

MANCHESTER.—Mr. Granville Humphreys, the popular conductor of the Manchester and District N.C.U., deserved a larger audience at his concert in the Free Trade Hall on February 1st. The programme was delightful throughout, and no more interesting ballad concert has been held in Manchester this season. The vocal artistes were Madame Amy Sherwin, Miss Florence Oliver, Mr. Philip Brozel, and Mr. Andrew Black. Miss Edith Webster, of the Manchester Royal College, was the solo pianist, and Mons. Pecksai solo violin. Mr. Humphreys joined the latter in Schubert's Sonata in D, and acted as accompanist throughout the evening. New concert promoters are, as a rule, coldly received, but, wonderful to relate, the Manchester critics were most lavish in praising Mr. Humphreys' enterprise.—Much regret has been expressed at the death of Mr. A. Johnson, who was organist at the Radnor Street Wesleyan Church for upwards of twenty years, and a member of the Hallé Choir for even a longer period. Mr. Johnson was one of the first organists to take an interest in the Manchester N.C.U., and worked hard for the success of the Union until his lengthy illness occurred. To Miss Margaret Johnson (who is a member of Mr. Granville Humphrey's Choir) and her family we extend sincere sympathy.—A most enjoyable concert was held at the Free Methodist College Schools, Dickenson Road, Longsight, the proceeds being in aid of the choir funds. The various items received great and well deserved appreciation. Miss May Williams (professional diploma I.S.M.) rendered her pianoforte solos, Mattei's "Grand Valse" and Sivrai's "Balmoral" in a manner which showed her great technical abilities to advantage. Miss Lilian Casson was the soprano vocalist, and her songs, "Angus Macdonald" and "The Fairy's Lullaby" were artistically sung, particularly the latter, for which, an an encore, she gave "Husheen." Two songs, "Damon" and "The Link Divine," with violin obligato by Mr. Greaves, were contributed by Miss Ethel Reid. Her songs were given with careful enunciation and evident attention to vocal training. Mr. W. Major Pearson, a baritone of no mean order, gave Bizet's "Song of the Toreador" and Mattei's "Oh! oh! Hear the Wild Winds Blow." The elocutionist, Miss Elsie Birchall, gave two recitations in a manner which elicited well-merited applause. The proceedings were much enlivened by the efforts of the society entertainer, Mr. W. N. Alsop, who, with his songs and sketches scored great success. The greater part of the programme was supplied by the Hamilton-Slade Glee Party, under the able *bâton* of Mr. H. Wright Greaves. The parts were fairly well balanced, the sopranos being exceptionally brilliant and the contraltos powerful and of good tone. The choral programme was interestingly varied and enjoyable, the items being taken chiefly from the Festival Book of the Nonconformist Choir Union, their meritorious performance being an evidence of the success of the N.C.U. in their aim "for the development and improvement of music in Nonconformist circles." They were particularly successful in Cowen's "Bridal Chorus." The accompanist for the Glee Party was Mr. Stanley Warwick, who also shared efficiently with Miss May Williams in the same capacity for the soloists.

MEXBOROUGH.—On Sunday, January 19th, the annual choir sermons were delivered at Oxford Road Chapel. The Rev. J. Gibson preached, and in the evening gave an excellent discourse on "Music and Worship." Special anthems were creditably rendered. In the afternoon "The Love of God" (A. Berridge) was given by choir and orchestra, Mrs. J. W. Watts presiding at the organ, and Mr. J. W. Watts conducting. The principals, Miss May Soar (soprano), Mrs. Arthur Brown (contralto), Mr. E. Gibbs (tenor), and Mr. Winstanley (bass), did well. The choruses went with spirit and precision.

TORQUAY.—On the evening of Monday, January 20th, in the Lecture Hall of Belgrave Congregational Church, a lecture recital was given, under the auspices of the Belgrave Literary and Social Union, by Dr. Annie Patterson, Mus. Doc., B.A., of the Royal University of Ireland, on the subject of "The Harp and Irish Music." The chair was taken by Dr. Orlando A. Mansfield, F.R.C.O., who, in introducing the lecturer, spoke in the most eulogistic terms of her attainments and professional position, emphasising the fact of Dr. Patterson being the only lady Mus. Doc., and examiner for university degrees in music, in the United Kingdom. The chairman also directed attention to the distinguished services rendered to the progress of Irish music by Dr. Patterson, in that she was the originator of the recent Irish musical festivals, and the writer of the libretti which had secured the festival prize three years in succession. The lecture was followed by the greatest possible interest by a large and intelligent audience of a most appreciative character, and was illustrated by excellent limelight views from slides specially col-

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lected by the lecturer herself. Dr. Patterson illustrated on the pianoforte, with extemporised variations of her own in imitation of the old Irish harp-playing, a large number of ancient Irish airs, and gave a most interesting and erudite description of the progress of Irish music and musicians up to the present day. On the motion of the Rev. J. Charteris Johnston, the President of the Society, seconded by Dr. George Black, M.B. Edin., a hearty vote of thanks was proposed to the lecturer and carried with acclamation.

COLONIAL.

Toronto, Canada.—On Tuesday evening, 3rd December last, an interesting organ recital was given in Broadway Methodist Tabernacle, Toronto, by Mr. Harry Rowe Shelley, of New York, assisted by Miss Ella Walker, of Montreal, and the choir of the church, under the direction of Mr. Edgar R. Doward, organist and choirmaster. Mr. Shelley's numbers included J. S. Bach's G minor Fugue, "Russian Romance," by Hoffmann, "Rakoszy March," by Berlioz, and "Carmen Fantasie," by Bizet. The choir, among other numbers, rendered Shelley's anthem, "Hark! hark, my soul," to which the composer played the accompaniment. Miss Walker sang "Father in heaven," by Robandi, and "The everlasting day," by Bevan. A very enjoyable evening was spent.—On Wednesday evening, 18th December last, the choir of College Street Presbyterian Church gave a Christmas Service of Praise in the church. They were assisted by Mr. F. H. Torrington, Toronto's veteran organist, Miss Eileen Millett, soprano, and Mr. Donald C. Macgregor, baritone. Miss Millett sang "Cantique de Noel," by Adam, and "Hear ye, Israel," from the "Elijah." Mr. Macgregor sang "The Recessional," by De Koven, and "The First Christmas Morn," by Newton. Mr. Torrington played "Reverie," by Vieuxtemps, "Romance" in D flat, by Lemare, and Guilmant's "Grand Chœur." The choir, among other numbers, sang Maunders' Christmas anthem, "Christians, awake," and Charles Darnton's "Sing and rejoice." Afterwards a very interesting event took place, when the organist and choirmaster, Mr. Arthur H. Greene, was presented by his choir with a gold-mounted conductor's bâton, suitably inscribed.

The Dover Free Church Choir Union.

The above Choir Union gave their second concert of this season in the new Primitive Methodist Church, on Wednesday, February 12th. In the first part of the programme the choir rendered the cantata, "A Psalm of Thanksgiving" (W. Lane Frost), in which the soprano solos were taken by Mrs. Gilbert, who also sang with Mr. Gilbert in a duet, "Praise Waiteth for Thee." In the second part of the programme Miss C. Brace played a violin solo, "Benedictus" (Mackenzie). Miss Linda Newall, of Folkestone, sang "The Gift" (Behrend) and "Abide With Me" (Liddle). Mr. Wilfred Chitty sang Gounod's "Peace of God" and "Lord God of Abraham" (from "Elijah"). Mrs. Gilbert sang "Lead, Kindly Light" (Gillette), and also took the soprano solo in an anthem, "O Worship the Lord" (Coveney). The concert concluded with the chorus, "Arm, Soldiers of the Lord" (Booth). Mr. John Hogben was the conductor, and Mr. S. L. Coveney, A.R.C.O., the accompanist.

Staccato Notes.

Mr. Alfred Gilbert died on the 7th ult.

A "Coronation Concert" is to be held in the Albert Hall on June 21st.

The London County Council have voted £12,500 for music in the parks during the coming summer.

Dr. Walford Davies is writing an oratorio, "The Dedication of the Temple," for the Worcester Festival, to be held in September.

Mr. Manns remains musical director of the music at the Crystal Palace till 1904, when he completes half a century's excellent work there.

The Stock Exchange Orchestra gave its fiftieth concert on the 6th ult. Under the able conductorship of Mr. A. W. Payne it has become one of the leading metropolitan orchestras.

Dr. Arnold, organist of Winchester Cathedral, is dead. He has been connected with Winchester for more than fifty years. He was a pupil of Dr. S. Wesley, and succeeded him on his retirement.

Crossing to America, during a storm one night Paderewski's portable piano fell over his bed and imprisoned him; but as he found it was safe, he went to sleep again. "It would," Paderewski jocularly remarked, "have perhaps been a fitting revenge if the piano had injured me, for I have so often punished the piano."

To Correspondents.

J. T.—"United Praise," by F. G. Edwards, and "Organs, Organists, and Choirs," by E. Minshall, both published by Curwen and Sons.

C. E. R.—The inner notes should be played with the left hand on the great organ.

Choirmaster.—(1) He died seventy-five years ago. (2) MS. only. (3) Yes.

The following are thanked for their communications: J. P. (Oxford), T. R. S. (Filey), T. T. (Newport), W. J. S. (Usk), E. R. W. (Camberwell), F. J. (Elgin), W. R. (Camden Town), J. J. F. (Taunton), R. W. (Hull).

Accidental.

Piano-tuners, if all we hear about them is true, are, indeed, long-suffering. One of the profession is telling how a little while ago he received a note from the firm of piano-makers with which he is connected bidding him attend to the piano of a lady in a certain London suburb. He journeyed thither and dutifully tuned the instrument, which, by the way, was a "grand" of excellent tone.

A day or two later he was surprised, and not a little indignant, to receive another letter to the effect that the lady in question complained that the piano had not been properly tuned, and would he kindly see to it at once.

He thereupon made another journey to the suburb, and at once set to work upon the instrument. He played upon it and tested every note thoroughly, with the result that he could find no fault. It was in perfect condition, and he told the lady so.

"Yes," she said, "it does seem all right, doesn't it, when you play on it; but as soon as I begin to sing it gets all out of tune again!"

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The Nonconformist Musical Journal.

Edited by E. MINSHALL.

A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

No. 172. APRIL, 1902. PRICE 2D.

Annual Subscription: 2s. 6d. post free.

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A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

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2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the writer.

3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.

5. The tune must be non-copyright, or, if copyright, written permission must be obtained to use it. The successful composition will be issued in *The Organist's Magazine of Voluntaries*. The length ought not to exceed five pages of that work.

6. Our decision in all matters relating to the competition shall be final.

****

The proprietor of that excellent work, "The Bristol Tune Book," towards the end of last year asked 20,000 ministers, organists, and choirmasters to send in a list of the 100 best tunes selected from the book. Prizes were offered to the ten competitors whose votes were nearest to the 100 selected tunes. The result has recently been issued, and will be read with interest. Few will be surprised to know that "St. Gertrude" and "Hollingside" stand first and second on the list. "Ellers," "Aurelia," "Nicæa," and "St. Bees" are well to the front. We should have expected "Vox Dilecti" (which stands No. 26), and "Lux Eoi" (No. 73) to have taken higher places. It surprises us to find the following in the list at all: "Nottingham," "St. Christopher," "Pembroke," "Abridge," and "Silchester." The selection, however, upon the whole strikes us as being a very good one. Here it is:—

1. St. Gertrude.
2. Hollingside.
3. St. George (792).
4. Ellers.
5. Eventide.
6. Melita.
7. Aurelia.
8. Sandon.
9. Nicæa.
10. St. Cuthbert.
11. St. Bees.
12. Rockingham.
13. Whitburn.
14. Angelus.
15. Miles' Lane.
16. Pilgrims.
17. Stephanos.
18. Lux Benigna.
19. Yorkshire.
20. Wells.
21. Holly.
22. Christmas Hymn.
23. Ewing.
24. Austria.
25. Old Hundredth.
26. Vox Dilecti.
27. Easter Hymn.
28. Propior Deo.
29. Diademata.
30. Rutherford.
31. Ellacombe.
32. Deerhurst.
33. Wir Pflugen.
34. Regent Square.
35. Adeste Fideles.
36. Nottingham.
37. Maidstone.
38. Wentworth.
39. Evening Hymn.
40. Ombersley.
41. Agnus Dei.
42. Stella.
43. Hanover.
44. Jazer.
45. Ascalon.
46. St. George (352).
47. St. Catherine.
48. Hursley.
49. St. Anatolius.
50. Trinity.

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51. Sawley.
52. Sanctissimus.
53. Missionary.
54. Leominster.
55. Day of Rest.
56. Royal Fort.
57. St. Christopher.
58. Triumph.
59. Eden.
60. St. Agnes (374).
61. Darwells.
62. Berlin.
63. Moscow.
64. Pembroke.
65. St. Oswald.
66. Ravendale.
67. St. Matthias.
68. Come unto Me.
69. Noel.
70. Dismissal.
71. Dix.
72. Toulon.
73. Lux Eoi.
74. Dominus Regit.
75. St. Sylvester.
76. Barton.
77. Leoni.
78. Tichfield.
79. St. Alphege.
80. Sursum Corda.
81. Alford.
82. St. Peter's.
83. Norwood.
84. Commonwealth.
85. St. Aelred.
86. Castle Rising.
87. Invitation.
88. Hushed was, etc.
89. Redhead.
90. Lymington.
91. St. Saviour's.
92. Weber.
93 Gounod.
94. Southport.
95. Abridge.
96. Silchester.
97. Luther's Chant.
98. Pentecost.
99. Spohr.
100. St. Agnes (877).

* * * *

We have lately read with much interest the catalogue of the Anthems, Introits, Glees, etc., contained in the Choir Library of the Congregational Church, Besses, near Manchester. It is a splendid collection, and we should judge that very few choirs of a similar character can boast of such a library. The Anthems and Introits number 275, most of them well-known standard compositions. The glees and part songs number 95. From a footnote we learn that a special anthem, in addition to an introit, is sung every Sunday evening, and the anthem is not repeated within a year. This is evidence of an efficient choir and an energetic choirmaster.

* * * *

At a meeting of the Choral Festivals Committee, held last month, it was resolved to again approach the railway companies in the autumn with the hope of getting some concession for the singers attending the various festivals at the Crystal Palace next year.

* * * *

Much regret has been expressed at the announcement of the death of Mr. H. Pontet, also known as Piccolomini, the composer of "Ora Pro Nobis," "Eternal Rest," "The Toilers," and many other well-known songs. For some time he had been in straitened circumstances, and this so preyed on his mind that he had to be taken to Hanwell Asylum, where he died. We met him almost weekly some years ago, and always found him a most genial and pleasant man. He ought to have died a rich man, judging by the popularity of many of his songs. But we believe he frequently sold his copyrights at a very low figure, and he was most generous to his friends.

Passing Notes.

An innocent amateur gravely enquires of a contemporary whether "some of our famous singers of the present day indulge in a small quantity of alcohol previous to singing." If they do, would our contemporary say "what particular kind is used by tenors." The idea of a particular tipple for particular classes of voice is sufficiently amusing, but no doubt there is something in it. The innocent amateur has "heard talk of stout, but would not that be too heavy?" Of course it would—for tenors. No tenor should ever think of "parsons' black champagne." The real thing, the clear, sparkling liquid which flows at City dinners, and is supposed to go so well with chicken, is the stuff for tenors. Basses and baritones should go for brandy, which Dr. Johnson declared to be the drink for heroes; contraltos might try port; and sopranos could hardly do better than drink claret, which would probably make high notes as well as it makes blood. But perhaps I am making a mistake all round. "Wine," said the late Professor Blackie, "is the drink of the gods, milk the drink of babies, tea the drink of women, beer the drink of Germans, and water the drink of beasts." At least we can avoid the water!

Some years ago we heard a great deal about music as a medicine. Apparently we are going to hear more now. An American doctor has given the theme a start. He says that life consists of an incessant repetition of vibrations. In health these are harmonious. In disease they are discordant. Music has "a subtle and surprisingly potent influence in restoring vital harmony. Patients with nervous complaints should go to concerts, not to chemists." The experience of David with Saul is certainly not encouraging, but perhaps something should be set down to the fact that David was an amateur. We shall see how Mr. Auguste van Biene gets on. That distinguished 'cellist is, it seems, interested in the curative effects of music in the case of certain ailments, and has volunteered his services to play at various London hospitals for the benefit of the patients. The monkeys at the Zoo go crazy at the sound of the fiddle, but a healthy monkey and a sick man are on a somewhat different footing. Perhaps, however, the player who tried the experiments at Regent's Park was an amateur too.

In this connection I observe with somewhat mingled feelings that Mr. W. S. Desborough has been trying to persuade the Board of Education to allow the violin to earn the music grant in day and evening schools. This, as a northern paper remarks, opens up the prospect of a new terror in life for paterfamilias. The result of a first application of "the tail of the horse to the bowel of the cat" (only it isn't the cat) is commonly agonies to the applicant and outrages on all within hearing of him. The late Dr. Hullah, speaking no doubt from his own experience as a paterfamilias, declared that the

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first month at the fiddle should be spent on the top of the highest hill, at the extremity of the most desolate plain, or in the recesses of the deepest cavern in the student's neighbourhood. "No solitude can be too complete for him, no banishment too strictly maintained. By his own act he makes himself unfit for human companionship, places himself outside the pale of civilisation." And yet it is seriously proposed to teach the violin in our Board Schools. It is enough to make Dr. Hullah turn in his grave.

By the way, a citizen of Massachusetts has died, leaving behind him a collection of nearly three hundred brass musical instruments which it had been his hobby to collect during a long life time. Fancy a man giving house room to three hundred brass instruments! Douglas Jerrold used to say that he could never enjoy his dinner with a military band playing; he always tasted the brass in his soup. If I had three hundred brass instruments in my home I should never be able to look at soup. And there is another point. "Do you think, Mr. Spurgeon," said an anxious Christian, who had something of the Massachusetts collector's weakness, "Do you think that a man who plays the French horn can be saved?" The question was too tempting. "You may be saved," said the great preacher, "but I am doubtful about your neighbours." If the Massachusetts man was in the habit of blowing through all these three hundred brass tubes it must go hard with his neighbours at the last great day. It is bad enough with only a cornet through the wall.

Mr. Watkin Mills has an original method for dealing with the incorrigible people who persist in talking while music is going on. He would "sing at them until they stop." I envy his endurance. At a recent Christmas Carnival in a certain big town there was a man who undertook to swing clubs for twelve hours every day for a week without stopping. If Mr. Watkin Mills feels himself equal to something of that kind in regard to his voice, he may succeed with the talkers. But my opinion is that he will tire himself out long before the talkers get tired. I have noticed that these disturbers of the concert peace are nearly always women. How I pity the men who are tied to them! "The husbands of the talkative have great reward hereafter," says Mr. Kipling's "Lama." They have need to be rewarded, poor fellows!

J. Cuthbert Hadden.

The Church Solo.

THE crucial point in church music is the solo. It has possibilities of valuable service in quickening and exalting the worshipful mood, and in impressing some vital phase of religious truth upon souls made tenderly responsive by the emotional influence of music, yet it is exposed to dangers manifold, both spiritual and artistic.

The solo singer occupies for the time being a relation akin to that of the preacher or ministrant at the altar. He or she voices the aspirations, the penitential feelings, the heartfelt devotion of the congregation, and is also the mouthpiece of a divine call to prayer, to faith, to zeal, to obedience. As the representative of men before God and of God to men, the singer is bound, as much as the minister, to feel what is sung, and to make highest use of gifts and opportunities. Beyond a doubt, those who occupy the office of leading the common praise or announcing God's truth in song will have to account for the use or misuse of their powers. The call to self-forgetting consecration of themselves and their best powers comes to them as directly as to the ordained minister. In fact, there should be a virtual, if not ritual, ordination of every one who engages in this high form of religious service.

The solo singer has a great opportunity of making deep religious impressions. Some there are who meet their responsibility with sincere consecration of every tone and word which issues from their lips. When all our choir members fulfil their duty in this spirit the spiritual results of their truly sacred art will be incalculable. The ministry of certain singing evangelists is second only in power to that of the most useful preachers of the Gospel. Would that every hymn, anthem, and voluntary were baptised by the Holy Spirit, and so made effective to its utmost spiritual possibility!

Pure tone and intelligent rendering are the first musical requisites of a solo part. With these should be ranked perfect enunciation. This will atone for much that is musically defective. The singer in a Protestant Church, at least, has no right to deliver the words of his melodic message in such a slovenly way that no one can know what is sung. A certain minister's invocation would be frequently *apropos*. After an unintelligible opening anthem he asked the Lord to accept and bless what had been offered in song, "which Thou hast doubtless understood, though we have not." The "fine art of enunciation" is as much the duty of every church singer to acquire and practice as accuracy in note reading or sight vocalisation.

Then, for music's sake, as well as for the singer's and hearer's, let there be no mannerisms. Let there be art enough to conceal art. *Sancta simplicitas* is the secret soul of high art as of piety. Away with mouthing, superfluous grace notes, and affected *portamento!* And may the living live long enough to hear pure natural tones in place of the fashionable *vibrato* which blankets the words, wearies the ear, and robs sacred music of much of its sacredness.

Finally, remember that the best musical tones and those most befitting church music are produced by moderate dynamic force. The double *forte* should be sparingly used. Shrieks do not lift the congregation to heights of either æsthetic or spiritual emotion. The strident notes of full-chested *fortissimo* passages usually spoil tonal beauty and forbid sympathetic rendering and hearing.

There should be a better understanding of the absolutely religious character of the service rendered by those who lead the musical part of public worship. A spiritual standard ought to be maintained by and for them, and every encouragement given them to make of church music a sacred and blessed service.

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Music at Hope Congregational Chapel, Denton.

THE history of the choir at Denton furnishes very distinct encouragement to all who would advance, as well as a splendid example of perseverance well rewarded.

The chapel was erected in 1836, and has a seating capacity of about 700. Whether or not the architect was a believer in Rowland Hill's well-known theory regarding corners in chapels, and their unwelcome occupant, is not recorded, but the popular preacher's ideal was followed in the building plan, and the octagonal interior bears a striking resemblance to the old Surrey Chapel. Failing the corners in which to hide, rumour has it that on occasions the choir gallery has been selected as the lurking place of the evil one, but the builders left no room for such visitations in the structure itself, so a spirit of devotion to the service of the church and a very cordial relationship between pastor and choir effectually stops any opening for disturbing influences in the seats of the singers.

MR. JAS. HARDY.

For nearly ten years the church has been under the pastoral care of Rev. James Brighting, who has retained through the years the high esteem with which he was welcomed at the commencement of his ministry. Possessing a very fine sense of the "fitness of things" in musical worship, Mr. Brighting is fortunate in his choirmaster, Mr. Jas. Hardy, whose portrait we present. By the "eye-to-eye" appreciation of the proper place of music in divine worship, there is a spirit of concord in the conduct of the services which is the subject of mutual congratulation on the part of both gentlemen.

The choir first attracted public notice outside its own town in 1898, when it was fortunate in securing the second prize in a contest at Stockport. Fired by a spirit of high enthusiasm, and encouraged by their county success, the choir—taking their title as an inspiration—entered for the Nonconformist Choir Union contest at the Crystal Palace in June, 1899, and secured the first prize. The remarks of the adjudicator were highly complimentary, and the members were, of course, greatly gratified at their success, which, however, was not regarded as a final effort by any means. For three years they have entered for the Hyde Competitions, and have thrice secured the premier position. During the period under notice the *personnel* of the choir has very largely changed, but the present members are worthy custodians of the records of the past, and form a well-balanced body of voices. The membership is based upon quality rather than quantity, and totals twenty-one voices, who, upon the occasion of our visit gave a very excellent account of themselves. The singing was a genuine help to the congregation in their songs of praise. The hymns, chant, and anthems were each delightful means of true worship, and the congregation were in full choral sympathy with the choir's artistic efforts, and joined very heartily in the various portions of the service. In the morning the congregation was somewhat thin, and the singing was, in consequence, a little below the mark perhaps. The evening service was much better attended, and a great improvement was noticeable both in the volume of sound and in expressiveness.

The opening hymn was Watts' "Now to the Lord a noble song!" and right worthily was it rendered. Lancashire has a reputation for heartiness, and here it was not undeserved, although a very pleasing contrast was formed by taking verse five almost unaccompanied, with the last verse gradually crescendo to the last line, "And sing His name to harps of gold," full choir and organ—altogether a very excellent piece of congregational singing. The chant (Psalm xix.) deepened the favourable impression created by the singing of the hymn—the enunciation being very good, the recitation notes well defined, and expression again very fine. The next hymn was "Angel voices ever singing," to Dr. Monk's tune, and it furnished a vehicle of expression of the lofty conception of the choir member's portion in divine worship:

> "And for Thine acceptance proffer
> All unworthily,
> Hearts and minds, and hands and voices,
> In our choicest Psalmody,"

is invested with a very definite meaning and significance when sung by a band of consecrated singers who fulfil the obligations of the lines, and the singing of the hymn was exceedingly good.

The plan obtains at "Hope" of having two anthems, an easy one for the congregation, while

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the choir anthem is of a higher order, sung while the congregation remain seated. The first anthem on the present occasion was No. 1 in the Congregational Hymnal Anthems, and the choir sang Woodward's "Radiant Morn." This afforded an opening for expressive singing, and the opportunity was made the most of, and the rendering would bear comparison with the performances in many of the best churches. Popular hymns, such as "Saviour, blessed Saviour," and "Ye servants of God," would naturally find favour with such a congregation, and the rendering of the two pieces was an evident enjoyment on the part of the people.

The services were commendably brief, without any sense of loss of power, and the pastor's sermons were of a bright and cheery character. A recent "mission" among the young people, resulting in a very large increase of church membership, would furnish him with just the encouragement his manner in and out of the pulpit would suggest as being particularly welcome. A very effective close to the service was furnished by a beautifully subdued rendering of verse one of Mudie's matchless hymn, "I lift my heart to Thee," by the choir and congregation. A word of unstinted praise is due to the organist, Mr. Ives, for the sympathetic accompaniment in the hymns, a feature being made of unaccompanied singing more than once, with excellent effect.

Cordial relationships exist between the choir members and their leader, as is evidenced by valuable mementos which grace the home of Mr. and Mrs. Hardy, who herself was a choir member at the time of their marriage.

The organ, by Forster and Andrews, was erected as a memorial to a former church member, and is valued greatly by the church, both by virtue of its associations and its excellent quality.

A peculiarly interesting bond between the pastor and the choirmaster is formed on the Sunday School Anniversary Day, and other special occasions, when Mr. Hardy furnishes an original tune to a special hymn by Rev. J. Brighting. Several of these joint productions were found, upon perusal, to be of a very taking character, and it is no great wonder that the feature of the day is the special hymn. On one occasion the joint authors produced an extended "Service of Song" which occupied the place of honour in the afternoon programme, and was repeated subsequently with great acceptance.

The "Hope" choir supplies an effective answer to the oft repeated question, "Does the presence of a 'Prize' choir help the service of the church?" There may be places where the response would be negative, but Denton does not furnish such a reply. The true function of a choir in leading the praise is here interpreted in a highly conscientious manner, the singing during the hymns being just sufficient to lead without overpowering the people's voices, and with no attempt to monopoly of vocal worship. The reverential treatment of the hymns was very pleasing, and as welcome a feature of the service as was the fine rendering of the anthem—in itself a message of helpful comfort not to be lightly esteemed. Given a multiplication of such choirs as this, with the accompanying cordial goodwill between the pastor and deacons and the choir gallery, and the services of the Free Churches would be immensely benefited.

Haydn in England.

At the Bermondsey Settlement Sir Frederick Bridge, organist of Westminster Abbey, delivered, before a large audience, an interesting lecture on "Haydn in England." It was not until after the death of his patron, Prince Nicolaus Esterhazy, to whom he was much attached, that Haydn decided to visit England. His first trip extended from January 1st, 1791, to well into the following year, and he paid his second visit in 1794. Mozart tried to persuade Haydn not to go to England, urging that his knowledge of the foreign tongue was insufficient, but his friend replied that he relied upon a language that was understood all over the world. The younger master said, "We shall, no doubt, take our last farewell in this life," and so it proved, for Mozart died in December, 1791. Describing his first journey to England, Haydn wrote that at sight of the ocean he was "seized with a little alarm, and a little indisposition likewise." His arrival in London caused a great sensation, and he related how he went the round of the newspaper offices for the next three days. Haydn resided at Great Pulteney Street, and found the noise of the people crying their wares in the street intolerable. His cantata, or scena, "Ariadne in Naxos," was produced with much success, a newspaper report stating that it "touched and dissolved the audience." (Miss Kate Cherry sang the piece in question. It is melodious, but somewhat over-lengthy.) At the first Salomon concert, given at the Hanover Square Rooms, Haydn's Symphony in D Major, second of the Salomon set, was performed. According to the lecturer, the first portions of these concerts were marred by the noisy arrival of late-comers, while during the second part most of the audience were asleep. The "Surprise" Symphony was designed to wake up the slumberers. Haydn visited Westminster Abbey on the occasion of one of the original Handel Festivals, and remarked, concerning the Anglo-Saxon musician, that "truly he was the master of us all." A three days' musical festival was held when Haydn visited Oxford and was made a doctor of music, three compositions from his pen being then performed. Mr. and Mrs. Borland played an arrangement of a movement from the "Oxford" Symphony, written for the third concert, and Sir Frederick Bridge brought with him and exhibited the Handel Commemoration medal worn by Dr. Dupuis on the occasion of the conferring of the degree on Haydn at Oxford. An intimate friend of Haydn's in London was Bartolozzi, and the composer was present at the wedding of the famous engraver's son at St. James's, Piccadilly. Madame Vestris was one of the daughters of that marriage. Haydn paid two visits to the City. He attended the Charity Children's Festival at St. Paul's Cathedral and a banquet at the Guildhall. Haydn took final leave of London on August 15th, 1795.

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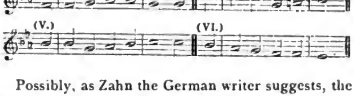
Evolution in Hymn Tunes.

THE TUNE "MUNICH."

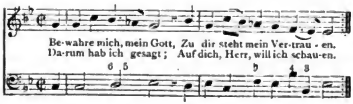
By J. R. Griffiths, Mus.Bac.

OWEVER fascinating may be the study of evolution in the world of nature, it is surely none the less so in that of art. Especially is this the case in the realm of music, both as regards the media through which musical sounds are produced, and the compositions written for performance. To enthusiasts in musical history, what can possibly excel in interest the gradual growth of composition, starting with the simple unaccompanied folk-song of long ago, and ending with the complicated score of a modern symphony? And if we leave the broad area of composition generally, and confine ourselves to one particular section of it, the interest is not one whit the less. How absorbing the study, for instance, of violin music, beginning with the limited voice-parts of the madrigalian period, and then tracing its progress as it picks up, one by one, those characteristic figures and turns of melody which were ultimately to form its distinguishing features!

And evolution in the humble hymn-tune is no less productive of interesting episodes than evolution in the higher forms of musical composition. This will doubtless become apparent as we follow the career of the familiar tune known by the name of Munich, the melody of which we give below. And as we shall frequently have occasion to refer to its construction we will affix a number to each of the six phrases of which the tune is composed. Ex. 1:—

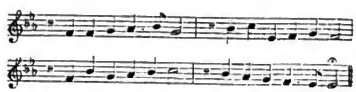


Possibly, as Zahn the German writer suggests, the earliest indications of the melodic phrases in anything approaching a connected form are those found in an elegantly got up and profusely illustrated German Psalter of 1675, which bears the somewhat poetic title of "Lust und Artzeney-Garten des Koniglichen Propheten Davids" (Pleasure and medicine garden of David, the kingly prophet). For instance, turning to the 16th Psalm, we find the melody begins thus. Ex. 2:—

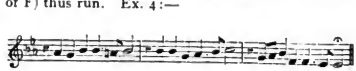


(We have, of course, put the melody into the G clef instead of the old C clef). Now we have here not only the outlines of phrases i. and ii., but we have them repeated exactly as in modern use, and contained in the same key—E♭.

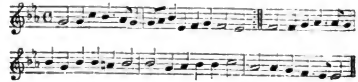
If we now turn to Psalm 135, we shall find that the last four lines of the melody thereto will provide us with phrases iii., v. and vi. Transposed from the key of G they are as follows. Ex. 3:—



That the first, third and fourth bars of this extract are respectively the phrases iii., v. and vi. of Munich will be apparent at once. The only phrase not yet accounted for is the fourth, which, on reference to Ex. 1, it will be noticed, is one involving modulation. The missing link is, however, partly to be found in the melody to Psalm 54, the last three bars of which (transposed from the key of F) thus run. Ex. 4:—



Here, then, in this old book of 1675, are the beginnings of this fine old tune, and though the whole of the six phrases do not occur consecutively, they are distinctly outlined in groups of twos and threes, and clearly recognisable. Now let us proceed to the next stage in the history and give the melody as it stands in the Meiningisches Gesangbuch of 1693, where is contained, so far as is known, its *first appearance* as a complete and distinct tune. Ex. 5:—



(For the sake of ready comparison, the above example has been transposed from the key of G into that of E♭). Now it is an outstanding feature of this two-century-old tune that it has perhaps undergone as many changes as any tune could possibly be subjected to. If it were wished, numberless instances could be quoted where variations more or less minute have been introduced into it; but as no useful purpose would be served we content ourselves by quoting, firstly, the form current in North

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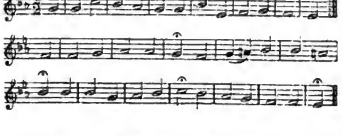
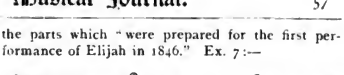
Germany to-day to the words, "O Gott, du frommer Gott"—a very slightly altered form, used to the same words, prevails in South Germany—and, secondly, the circumstances which led to the introduction into England of the form given in Ex. 1, which is, of course, the form familiar to us. Here, then, is the North German form. Ex. 6:—



This setting, however, though familiar in the Fatherland, is not so in England, and on comparing it with Ex. 1, it will be seen that the German version differs considerably from the English. The metre, for instance, of the English form is 76.76.76.76, while that of the German is 67.67 6666. Again, the fourth phrase of the English setting has a fine climax which is quite missing in the other. Whence, by the way, came this climax? And whence the other points of difference, notably the metre? And to what circumstances are we indebted for the introduction of this particular form into England? These are important questions. Happily, the answers are forthcoming, and fraught with special interest to us English people.

So far as the writer's researches are concerned, he has not seen this tune in any English publication prior to the year 1846. It may, therefore, be assumed that up to this date the melody was practically, if not wholly, unknown in England. Now, one of the most eventful episodes in the history of a tune is undoubtedly its incorporation into a *chef-d'œuvre* of one of the great masters. This honour befell Munich, the work being none other than the oratorio Elijah, the composer Mendelssohn. It will be remembered that this masterpiece was produced at Birmingham in the year 1846. It will also be remembered that though it was so enthusiastically received by the audience, it by no means satisfied the fastidious taste of Mendelssohn, who shortly after its production subjected it to a most thorough revision. Upon the completion of his labours the work, in its amended form, was performed in April of the following year (1847) at Exeter Hall. Now, here is a most interesting point. The tune Munich appeared, as already stated, in this work, and was one of the numbers which came in for much alteration, *both as regards words and melody.* This will be at once apparent when we glance at the melody as it appeared in the 1846 edition, and then compare it with No. 15 in our copies of the oratorio (which of course are according to the revised edition of 1847). Mr. F. G. Edwards has most kindly copied out for me the 1846 melody exactly as it stands in Bartholomew's MS., a precious relic, which is in Mr. Edwards' own possession. Here it is, direct from the parts which "were prepared for the first performance of Elijah in 1846." Ex. 7:—



Now, comparing this with Ex. 6, we see that with the exception of a passing note in phrase iv., the two examples are identical, and that Mendelssohn imported bodily into "Elijah" this North German version of the chorale. The words he used were English, and, of course, were of the same metre as in the German, the first line being, "Regard Thy servants' prayer." We will now turn to No. 15 in our copies of the oratorio, and what do we find? *That the familiar quartet "Cast thy burden" embodies our English version of Munich!* We say "embodies" purposely, because the tune has evidently been founded upon this setting, as will be seen when we examine it closely. Let us begin at the words "He never will suffer." By substituting a crotchet C in place of the two quavers of the same name, and a crotchet A for the two quaver As, and making similar time alterations in the following three bars, we obtain our English form of phrases i. and ii. Also by substituting a minim and a crotchet for a dotted minim at the word "great," and by reversing the time values four bars later, and dividing the last minim but one into two crotchets, we get the melody and rhythm of phrases iii., iv., v. and vi. of the English version, including the climax in phrase iv. Thus—unless the writer is greatly mistaken—we owe to Mendelssohn the introduction of this tune into England, and we owe to him the special English form, if we may so term it, of phrase iv.

In this connection it will be extremely interesting to cull a passage from Mr. F. G. Edwards' "History of Mendelssohn's Oratorio 'Elijah,'" a valuable book which should be in the hands of all lovers of the oratorio. The passage is a portion of a letter written by Mendelssohn to Bartholomew, and throws a vivid light upon the composer's intentions with respect to this particular tune. "No. 15," he writes, "is a piece in which I must again require your friendly assistance. From the time I first sent it away for the Birmingham performance I felt that it should not remain as it stood, with its *verses and rimes*, the only specimen of a Lutheran Chorale in this old-testamental work. I *wanted* to have the *colour* of a Chorale, and I felt that I could not do *without it*, and yet I did not like to have *a* Chorale. At last I took those passages from the Psalms which best apply to the situation, and composed them in about the same style and colour, and very glad I was when I found (as I looked into the English Bible) that the beginning went word by word as in German. But after the beginning my joy was soon at an end, and

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there it is that I must ask you to come to my assistance. The words are taken from Psalm lv., 23 [22]; Psalm cviii., 5 [4]; and Psalm xxv., 3."

This interesting extract, which is inserted with Mr. Edwards' kind permission, most cordially granted, seems to show most clearly that the differences which exist between the German and the English version of "Munich" are directly traceable to Mendelssohn himself.

Our space, however, is exhausted, and we must draw to a close. The earliest instance of the appearance of the English version in a tune-book is perhaps that in the Standard Tune-Book of 1852, where it appears as No. 158, and bearing the name by which we know it—"Munich." That the editors were aware of its German origin is evident by its being styled in the index as a Lutheran chorale, and by the following extract from a footnote in the Preface:—"To Mendelssohn England owes much. . . . The hymn-music assigned to the early congregated Christians in his 'St. Paul,' and to the ancient true worshipper in his 'Elijah,' with other adopted chorales and compositions of this greatest of all masters of the sacred art in modern times, *we have transferred to our pages.*" If this be the earliest appearance of the English form of the tune, then we presumably owe to the editors the arrangement from the oratorio, and the name "Munich." By the way, it was called "Stafford" in a "Handbook of Twenty-one Tunes," published in 1857; but here, though we have the metre of the English form, we have not the Mendelssohnian form of phrase iv. Such, then, are a few of the numerous episodes in the career of this remarkable old tune, not the least interesting of which is that of Mendelssohn's share in producing the form which is so familiar to us in Great Britain.

Hampstead Nonconformist Choir Union Annual Festival.

An admirable demonstration of the good results from, and appreciation of, local choir unions was given at Lyndhurst Road Congregational Church on the evening of the 12th March, when the Hampstead Nonconformist Choir Union, an excellently well-balanced chorus of nearly a hundred and fifty voices, under the direction of Mr. J. Douglas Macey, gave an almost faultless performance of Handel's "Messiah" to a church so crowded that every seat was occupied, and supplementary chairs had to be placed in the aisles.

The choirs associated for this purpose were Lyndhurst Road C.C., West Hampstead C.C., Haverstock C.C., New College C.C., Prince Arthur Road Wesleyan Church, Queen's Road Wesleyan Church, Mill Lane Primitive Methodist, and Frognall Presbyterian Church.

The initiative in the movement to form the Hampstead Union sprang from Mr. Owen Thompson, organist and choirmaster of Prince Arthur Road Wesleyan Church, some two years ago.

The Union gave Mendelssohn's "St. Paul" last year, on which occasion admission was by payment. This year the local authorities forbade a charge being made for admission, and the Union were dependent upon a collection to pay their somewhat heavy expenses. They asked for silver, and we hope they got it. Immediately before the performance Mr. Elliot Reed rose from amongst the singers, and in a neat little speech requested the audience to refrain from outward applause during the performance, and promised that an opportunity should be given during the evening whereby everyone present could show their sympathy and appreciation in a very practical manner if they wished.

The soloists were Miss Kate Cherry, Miss Evelyn Bridgman, Mr. Henry Holyoake, and Mr. Arthur Barlow.

The usual "cuts" were made, and both "His yoke is easy" and "He shall purify" were omitted. Mr. G. Dorrington Cunningham, F.R.C.O., was at the organ, and his playing of the Overture and Pastoral Symphony and his accompaniments were in good taste. At one point we thought he hurried Miss Bridgman in "O thou that tellest," to the singer's disadvantage, but that lady's singing of "He shall feed His flock" and "He was despised" was very good. Miss Kate Cherry was brilliant in "Rejoice greatly," and held the audience spellbound with her beautiful rendering of "I know that my Redeemer liveth." The hush seemed to get deeper while she sung, and when she finished, faces relaxed into smiles that expressed appreciation.

Mr. Holyoake gave a very sympathetic rendering of the tenor music.

Mr. Arthur Barlow was in splendid voice, and his tone just seemed to fit the building. He sang well; his words were distinct, and his phrasing finished. In "Why do the Nations," with the aid of Mr. Cunningham's accompaniment, he was grand. As for the chorus singing, it was excellent throughout. Mr. Macey had perfect control of his singers. The rendering of "For unto us" is specially worthy of note, inasmuch as Mr. Macey held his singers' tone back quite to *mezzoforte* till the word "wonderful" was reached, then we got a marked contrast, and *ff* effect seldom obtained. Nor did we get the tawdry *pianissimo* "Peace on earth" effect, which is not only ridiculous, but wrong, according to Handel's directions. A remarkably steady rendering of "All we like sheep" was given. This chorus usually gets "rocky" at the florid passages in each part. The only slip we noticed in the chorus singing was in "Worthy is the Lamb," where a tenor entered perceptibly before the beat, but, as a rule, all the entries were clean and well marked, and the choruses ended with a "snap." A good strong body of contraltos were very evident in all the alto leads.

The present organisers of the Union, Mr. Joseph Moody, Mr. A. J. Farmer, and the Committee, are to be congratulated on the success of their efforts.

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Manchester and District Nonconformist Choir Union.

We print the following report recently issued that the various local N.C. Unions throughout the country may see the good work done in Manchester. Some of the methods might well be adopted by other Unions.

The Executive Committee have at the end of the second year of the Union's existence great pleasure in being able to give a satisfactory account of the work done during the past year.

We began with a Competition in the composition of an Anthem, for which the President offered a prize of £5. There were four Compositions sent in, which were submitted for adjudication to Dr. Henry Watson, and he awarded the prize to Mr. G. A. Blackburn, Organist of Grosvenor Square Presbyterian Church, for an Anthem entitled, "O sing unto the Lord a new song." It has not at present been thought advisable to publish it.

The services of the Union were solicited by the District Free Church Council, and were willingly rendered at the Simultaneous Mission Services held in the Free Trade Hall in February. Each evening a large Choir attended and greatly assisted with the singing. Mr. Humphreys presided at the organ. There was a series of Lectures in connection with the Mission on Christian Evidences, held in the Central Hall, at which Choirs from several of the leading Churches very willingly took a night each, leading the singing of the hymns, and also supplied anthems and solos. Thus the Lectures were made "hearty and melodious," which was what the promoters desired, and through the Rev. Professor Peake, M.A., the thanks of the Council were tendered.

The Wesleyan Band of Hope Union were assisted at their Annual Meeting by a small Choir, and the singing was very much appreciated. They requested further assistance in December, but owing to the preparation needed for the "Messiah" performance, the invitation had to be declined.

The usefulness of our Organisation was proved at the Great Memorial Service held in the Free Trade Hall, on Saturday, February 2nd, on the occasion of the funeral of our late beloved Queen Victoria. In response to a telegram received from the Secretary of the Free Church Council, an invitation was sent out to about fifty Choirs, with the result that more singers responded than there was accommodation for. A very fine rendering of Mendelssohn's "Hear my Prayer" was given, with Madame Sadler-Fogg as soloist.

Musical Services have been held in various Churches during the year. Choirmasters and singers have readily assisted one another, and have thus helped to secure the financial aid required, for which the services were organised.

A very important item in our year's work was the Choral and Solo Singing Competitions, held at the Botanical Gardens, on Saturday, September 14th. It was a very successful event, and far exceeded the expectations of the promoters. This undertaking was very beneficial both to Choirs and aspiring soloists. It showed them their strength, and also their weakness. The singers will benefit as a result, and will no doubt try to aim higher whenever a similar event is before them.

The Prizes were awarded as follows: Choirs with over 26 Singers. 1st Prize, Green Mount Congregational. 2nd Prize, Heywood Congregational. Choirs with over 16 Singers. 1st Prize, Rydal Mount Wesleyan. 2nd Prize, Moss Side Baptist. Sight Singing Test. Octagon (Stockport Road) Congregational. Solo Singing, Soprano. 1st Prize, Miss Bessie Blackburn. 2nd Prize, Miss Jessie Wray. Contralto. 1st Prize, Miss Florence Kay. 2nd Prize, Miss Bella McKenzie. Tenor. 1st Prize, Mr. Robert Cochran. 2nd Prize, Mr. Frank Mosley. Bass. 1st Prize, Mr. John Lightfoot. 2nd Prize, Mr. W. Major Pearson. There were 14 Choirs and 33 Soloists competed. Adjudicators: Dr. Henry Watson and Dr. Thos. Keighley.

The rehearsals for the Festival, under the able conductorship of Mr. Granville Humphreys, were greatly enjoyed by the singers, as evidenced by the large attendances, making the success of the performance a foregone conclusion. The Committee thank the Choirmasters for their assistance, and are glad to report a favourable financial result. The criticisms of the daily and weekly papers, respecting the performance on October 19th, were very encouraging, and it is hoped that future events will be such as will receive higher praise. Dr. Watson's Cantata, "A Psalm of Thanksgiving," composed specially for this occasion, was well rendered, notwithstanding the delay in publishing. It is hoped by the Committee that it will be a useful work for special occasions in the various Churches.

Unfortunately, the financial results of the "Messiah" performance on December 14th were a failure; but the musical accomplishments were very creditable to all concerned, and the thanks of the Committee to Mr. Granville Humphreys for his very able work have been given and approved by the Council by re-electing him to the position of Conductor for another year.

Five Council Meetings have been held during the year, with an average attendance of 33. It is hoped that in the coming year greater interest will be taken, and that the work of the Union may become a praise in all the Churches.

London Free Methodist Musical Union.

Two further successful performances of Gaul's "Ruth" have recently been given, one at Hill Street, Peckham, on Monday, February 17th, and the other at Crescent Road U.M.F. Church, Plumstead, on Saturday, March 1st. At the former Mr. W. J. J. Franks conducted, Mr. W. De Levante accompanying, while at the latter the Choir was under the direction of Mr. Fred. C. Lelliott, the accompanist being Mr. Sydney Duerr. In each case the principals were Miss Florence C. Bartlett (Ruth), Miss A. Willingham (Orpah), Miss F. M. De Levante, G.S.M., L.A.M., Med. (Naomi), and Mr. Chas. Broomhead (Boaz). The performances were in every way creditable to all concerned, and the audiences gave unmistakable testimony of their appreciation.

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Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. J. W. Turner.

METROPOLITAN.

Bayswater.—Mr. C. G. H. Young, organist of Denbigh Road Wesleyan Chapel, on March 7th gave a very interesting lecture on "Various Aspects of Music." He cleverly divided his subject under four heads—"Music from Nature's Aspect," "Music from Scripture's Aspect," "Music from Shakespeare's Aspect," and "Music from the Modern Aspect." Aided by the choir and several expert instrumental soloists, who played illustrations upon the violin, two flutes, the oboe, the cor Anglais, the bassoon, and the French horn, mostly instruments seldom heard out of the orchestra, the evening proved both interesting and instructive. Mr. T. R. Croger acted as chairman.

Clapton.—The series of organ recitals at the Downs Chapel by Mr. W. C. Webb, A.R.C.O., which concluded with a "by desire" programme on March 10th, became increasingly popular as they proceeded; the attendance growing from about a hundred at the first recital to nearly five hundred at the last. Mr. Webb's programmes consisted of high class organ music, including works by Bach, Handel, Mendelssohn, Guilmant, Wagner, Smart, Lemare, and other composers of more or less celebrity. The sixth recital consisted of pieces selected from the previous five programmes by members of the audiences, who wrote their desires and sent them to the recitalist. The favourite piece proved to be Wagner's "Prelude" (Lohengrin) Twenty-eight pieces were requested, but as these could not all be put into one programme, Mr. Webb gave eight of the most popular. The fourth programme was interesting from the fact that it was announced that all the organ solos were the works of British composers. Under a mistaken impression "At Evening," by Dudley Buck, was included. Mr. Buck is an American, and is at present living in Brooklyn, N.Y. One or more soloists relieved each programme of any possible heaviness that might be thought to arise from an organ recital. These included Miss Edith Nutter, Miss Mary Fuchs, G.S.M., Master Percy Phillips, Mr. Arthur Barlow, Mr. Samuel Masters, Miss E. L. C. Head (violin), and Mrs. Thurlow Halfpenny (cello). As this series have proved such a marked success Mr. Webb has announced his intention to continue them shortly.

Highbury.—Mr. Ernest Darke is to be congratulated on the success of the fourth annual Eisteddfod, held under his management in connection with the Social Union of Highbury Hill Baptist Church. The chief items were, of course, musical, in which department the adjudicators were Mr. Arthur Berridge and Mr. Edward J. Scruton. The playing by twenty-four juniors of a piece by Mendelssohn became rather tedious towards the last, but it speaks well for the musical enterprise of Highbury when so many boys and girls come forward to compete. The first prize was won by John McMillan, who played almost perfectly; the second and third were Gertie Oldham and Master Roy. In the spelling bee there was quite a galaxy of youth and beauty on the platform facing the audience to begin with; but finally Miss Kate Cully sat there alone. Miss Olive Beresford won the soprano contest, Miss Ada Drown being a close second, the test piece being Mendelssohn's "Jerusalem, thou that killest." The prize for an essay of 1,000 words on Alfred the Great was won by a little schoolgirl under fifteen years of age. The test piece in senior piano-playing was "Murmures Harmonieux," by Kerr. There were five entries, the best of whom was Miss Flora Mills; Miss Edith Crowther second. The latter young lady's powers were displayed in the sight playing contest, when she played Cauldrey's "Bagatelle in G" almost correctly. For the tenor solo prize, "My hope is in the everlasting" (Stainer), there were only three competitors, and of these Mr. C. H. Roberts was declared the winner. Miss Evelyn Brothers gave the best rendering of Farmer's "By Jesus' grave" in the alto section. The violin and bass solo competition were declared "off," there not being sufficient entries. Miss Violet Coward, the honorary accompanist, was a sympathetic and careful player, and did her work well. With the cookery we have little to do here, only to say Miss Lily Darke made the best apple pie. Mrs. Benham—who only stood in to make a competition—won the prize (which she would not accept) for the best three-minute impromptu speech on "Ought Women to Have a Vote and Sit in Parliament?" The button-hole-making prize (judge, Mrs. Ernest Turner) was won by Miss Ada Drown.

Islington.—Mr. Harold S. Smets, the esteemed organist of Cross Street Baptist Church, has resigned his position owing to his removal from London. On Sunday, March 16th, the "Men's Own" presented him with two volumes of organ music as a token of their regard, and as a slight appreciation of his valuable services.

Kentish Town.—At the weekly meeting of the Literary Society, in connection with the Congregational Church, on Tuesday, March 4th, Mr. A. H. Sabin delivered an exceedingly interesting lecture on "Richard Wagner." Mr. Corbett was in the chair. Mr. Sabin treated the important events of Wagner's life, from his birth, on 22nd May, 1813, in Leipzig, to his death, in Vienna, on Feb. 13th, 1883, with skill and good taste, showing that often his best work was produced during a time of great trouble and anxiety. "Never," said the lecturer, "did Wagner pander to the popular taste, or act in opposition to the promptings of conscience. His soul rebelled against the prostitution of Art to the ends of individual display and personal aggrandisement that were characteristic of the time. The illustrations were rendered very skilfully by Messrs. E. F. Symons and E. Bristol, who played as piano duets the March from "Tannhäuser," the "Haldigungsmarsch," and the "Flower Maidens," from "Parsifal." The vocal illustrations were "Seula's Ballad," from "The Flying Dutchman," and "Elizabeth's Greeting," from "Tannhäuser," by Miss Mary Lund, the former of which was loudly encored. Mr. Maurice Aubrey sang "Walter's Prize Song," from "Die Meistersinger," and "Dreams," a study to "Tristan und Isolde," the latter of which was encored. Everyone agreed with the chairman when he said, at the conclusion, he thought it was an ideal literary society evening, as they had really learned something about a great musician that very few of them knew before, and they had been taught in a very palatable way.

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Lambeth.—The second annual performance at Christ Church, Westminster Bridge Road, of Lee Williams' beautiful cantata, "The Last Night at Bethany," was given on Sunday evening, March 16th, by the church choir, under the direction of the organist, Mr. J. R. Griffiths, Mus. Bac. The solo portions were given by Miss Edith Luke, Miss Frances Wheal, Mr. William Fell, B.A., and Mr. W. P. Richards, and the organ accompaniments were in the highly capable hands of Dr. F. N. Abernethy. There was a large audience.

New Southgate.—A new organ in the Baptist church was opened by Mr. G. Cunningham, F.R.C.O.

Peckham.—On Feb. 25th, at the Peckham Rye Tabernacle, a very successful concert was given by the members of the Choir and friends. A very appreciative audience filled the body of the church. The Choir, under the direction of Mr. J. Phillips, were at their best in Rossini's "To Thee, Great Lord," which had to be repeated, their other pieces being Minshall's "Who is This?" Darnton's "I will sing of the Mercies," "In Jewry is God Known," and Birch's "Excelsior." Miss Alice Wills rendered "O Divine Redeemer!" and "There is a Green Hill," both of which were encored. Mr. J. C. Lane was successful with "Nazareth," and "O God, have Mercy." Mr. Fischer presided at the organ.

PROVINCIAL.

Besses (near Manchester).—The choir and friends of the Congregational Church, numbering about 100 persons, recently held their annual party. They assembled at five o'clock in the large schoolroom, which had been elaborately adorned, and presented a most attractive appearance. A substantial tea was served, after which the choir gave a concert, the programme being as follows:—Part song, "Moonlight" (Eaton Faning), the Choir; song, "O Dry Those Tears" (Teresa de Riego), Miss Cook; pianoforte solo, "L'Automne" (C. Chaminade), Mrs. E. Leaver; song, "The Curfew" (Monk Gould), Mr. Leaver; chorus, "Soldier's Chorus," from "Faust" (Ch. Gounod), the Choir; song, "Sunshine and Rain" (Jacques Blumenthal), Miss Taylor; part song for female voices, "Prayer on the Waters" (Carl Reinecke); violin solo, "Cradle Songs" and "Ave Maria" (Paul de Faye), Mr. E. Leaver; part song, "Say, Watchman, What of the Night?" (Sir Arthur Sullivan), the Choir; song, "O Divine Redeemer" (Ch. Gounod), Miss Kirk; song, "The Saucy May" (Morton Elliott), Mr. Dawson; part song for female voices, "Gentle Sleep" (Mendelssohn); song, "The Winged Chorister" (Ciro Pinsuti), Miss Dawson; duet, "Love Shall Never Die" (Frank L. Moir), Miss Kirk and Mr. Leaver; pianoforte solo, "Allegro Grazioso" (Sir W. Sterndale Bennett), Mrs. E. Leaver; part song, "Eldorado" (Ciro Pinsuti), the Choir. Miss Taylor was encored, and responded by singing "The Brook." Miss Kirk and Mr. Leaver were recalled for their singing of Moir's duet. Mrs. Leaver's playing was much appreciated, and she was encored after her second piece, giving a composition by Henselt. A Bechstein grand piano was provided for the occasion. A hearty vote of thanks was tendered to Mr. and Mrs. Leaver, the host and hostess, followed by amusements, interspersed with refreshments, until half-past ten, when the Doxology and Benediction brought the extremely pleasant proceedings to a termination.

Biggleswade.—The third annual Musical Festival of the Wesleyan Choirs in the Biggleswade Circuit was held on February 20th. The object of the movement is to improve the musical portion of the service in the chapels throughout the circuit. The Wesleyan church was crowded long before the time announced for the service to commence, many being unable to gain admission. The anthems were well rendered, and great credit is due to Mr. C. H. Inskip (the popular conductor) for the able manner in which he conducted the united choirs through a difficult selection. Special mention should be made of the good rendering of Smart's Te Deum in F, and "The Radiant Morn" (Woodward), both pieces being sufficiently difficult to test the ability of the Choir. A strong quartette was secured in Miss Annie Bartle, A.R.A.M. (silver med.), Miss Nellie Cockerill (Great Yarmouth), Mr. Bowles (Hitchin), and Mr. Frank Inskip (Shefford). The rendering of the quartettes, duets, and solos was highly appreciated by the large audience. The Rev. H. F. Kelvey delivered a most interesting and scholarly address on "Music in Nature," tracing music from the animal world to the angels. The organists were Miss Nichols, Organist of the Wesleyan Church, Biggleswade, and Mr. A. G. Jeeves, Organist of the Wesleyan Church, Beeston.

Bury.—A successful organ recital was given by Mr. William Rigby, Mus. Bac., on Feb. 25th, in New Road Congregational Church, his programme being made up of selections from the works of Bach, Grieg, Dubois, Wagner, Rigby, Duffield, Smart, Lemare, Braga, and Meyerbeer. Miss Annie Allen was the vocalist. Messrs. Rigby and Ramwell played an organ duet by Merkel.

Conway, N. Wales.—Mr. J. H. Maunder's dramatic cantata for male voices was performed at the Town Hall on Tuesday evening, March 18th, by the Conway Male Voice Society, conducted by Mr. J. P. Griffiths. The principals were Mrs. Eivion Jones (Phias), Mr. W. Vaughan (Thasis), and Mr. R. Madoc Davies, A.R.C.M. (Lycon). The principals were all in good form, especially Mr. Madoc Davies, who in the recitative and air, "Where the river of Kishon," did full justice to the words and music, his enunciation and phrasing being excellent. Mr. W. Vaughan was also very successful in his rendition of the solo, "Woe, woe, to the fool."

Edgeley (near Stockport).—Mr. J. A. Meale, F.R.C.O., gave an organ recital in the Wesleyan Chapel on March 10th. His programme included selections from the works of Lemmens, J. S. Bach, Batiste, Lemare, Morandi, Beethoven, Wiegand, and Brahms, several items being encored. Miss Bertha Stafford, Mr. T. H. Barratt, and Mr. Walter Rigby were the vocalists. Anthems were given by the choir.

Farnworth, Bolton.—Dixon Green Congregational Church was well attended by a highly appreciative congregation, when the popular cantata, "The Love of God," by A. Berridge, was rendered on Sunday evening, March 9th, conducted by their esteemed choirmaster, Mr. Samuel Jervis, supported by Mr. Fred Jervis at the piano. The service commenced with hymn, "O love divine, how sweet thou art!" to tune "Purleigh," and prayer. Mr. B. Wallwork, of Farnworth, gave a short address on the love of God, which was enjoyed by all. The soprano solos were taken by Miss Polly Heywood, who has an excellent voice; the contralto by Mrs. B. Moore, who gave a sympathetic rendering of "When I had wandered." Mr. J. Clare sang the tenor with good effect. Mr. W. E. Waters (bari-

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tone) gave his solo in a telling manner. The quartets and duet were given in an admirable manner, while the choruses were rendered in a very satisfactory style by a well-balanced choir, which did great credit both to themselves and the choirmaster. After the cantata came two anthems, "O clap your hands," by W. Rigby, Mus. Bac., and "Hallelujah! Christ is risen!" by A. Berridge. Mr. W. E. Waters gave the recit., "For behold," and the air, "The people that walked in darkness" (Messiah) in his own finished style. After the Doxology and Benediction was pronounced, everyone went away feeling that it had been good to be there.

Grays.—A new organ has been erected in the Congregational church. Dr. Hunter was the preacher at the opening service.

Hamer (Lancashire).—On March 4th a sacred concert and organ recital was given by Mr. Frank Evans in the M.F. Church. Mr. Evans played works by Mendelssohn, Salomé, Guilmant, Batiste, Wolstenholme, Gounod, Vincent, Bach. Miss L. Rushworth was the vocalist, and Mr. W. Townsend gave two flute solos.

Liverpool.—Mr. W. H. Jude conducted "Services of Gospel-Song" in the Large Hall of the Y.M.C.A., Mount Pleasant, on Sunday and Monday evenings, 23rd and 24th February. The hall proved far too small for the numbers who crowded to hear Mr. Jude tell the good news of the Gospel, and hundreds were unable to gain admission. The music was taken from the missioner's volume, "Music and the Higher Life," and from the "Liedertafel" series of hymns and songs. The feature of the evenings was the way in which the congregation sang Mr. Jude's "I shall know Him," and his arrangement of "Count your Blessings," from the "Preacher-Musician" series. These were the first services conducted by Mr. Jude since the serious illness which compelled him to give up public work nearly a year ago; but the great success attending the effort has encouraged the Committee to invite him to repeat his visit a month hence, when grand times are expected. The arrangements were carried out by the members of the "Music and the Higher Life" Society, which was formed out of Mr. Jude's congregation when he removed to London some two years ago.

Manchester.—On Friday, March 7th, the annual concert by the choir of Moss Side Baptist Church was held, and even more than the usual measure of success was attained. The conductor, Mr. J. W. Turner, is very fortunate in having vocalists of no mean order in his choir, and he and they must be congratulated on the very intelligent and pleasing manner in which they acquitted themselves. The chief item in the programme was the cantata, "The Song of Miriam" (Schubert), Madame Pashley of the Manchester College of Music being the soloist, and her singing left nothing to be desired. Madame Pashley possesses a soprano voice of high quality, and she did full justice to the inspiriting music. The choruses in the cantata were very effective, and evidenced the careful rehearsal which must have been given to them. The choir were also heard to great advantage in the motet, "Hear My Prayer" (Mendelsohn), Miss Florence Egerton singing the solo part in a highly satisfactory manner. The part song, "Moonlight," the test piece at the Choir Union Competition last year, was also sung by the choir, unaccompanied, and judging by the applause this was, perhaps, the most popular item of the evening, and the appreciation by the audience was well deserved, and no less pleasing was the rendering of Cowen's beautiful bridal chorus, "The Rose Maiden." The remainder of the programme consisted of songs by members of the choir, and whilst it would be invidious to single out any of the artistes, yet a word of special praise must be accorded to Miss Nellis Adams, who has a rich contralto voice of great power. Her first song, "Good Bye" (Tosti), was beautifully sung and an encore demanded, to which Miss Adams responded with "I Trust Thee Still." Mr. Robert Fallows sang "The Sailor's Grave" (Sullivan), and as an encore "My Sweetheart When a Boy," in both of which songs he was very successful. Mr. Frank Mosley was also encored for "O Promise Me" (R. de Koven), his second effort being "Take a Pair of Sparkling Eyes," and Mr. Harry Hartley gave a spirited rendering of "Rolling in Foaming Billows" (Haydn). Miss Bertha Platford, a young singer of great promise, was very successful, singing Sullivan's "My Dearest Heart," and as an encore, "The Captive Maid." The other items in the programme were "Come unto Me" (Coenen) by Miss Gertrude Edwards; "Angus Macdonald" (Roeckel) by Miss Bertha Gabits; and "The Song of the Toreador," by Mr. Arthur Bellis. Mr. Turner, who acted as accompanist and conductor, also entertained the audience with a humorous item, "Maud—the Girl who had Studied Abroad."——An interesting Musical Service was given at the Plymouth Grove Wesleyan Church on March 17th. The principal soloists were Madame Sadler-Fogg, Mrs. Rains Bateman and Mr. Herbert Berry. A choir of about 100 voices sang "The Wilderness," "Say, Watchman, What of the Night?" etc. Mendelsohn was well represented; Madame Fogg and the Choir rendering "Hear My Prayer" with great taste. "He Watching over Israel" and "Be Not Afraid" were also sung. Mr. Clifford Davies, the organist of the Church, in addition to his duties as accompanist, gave two organ solos, both by Th. Dubois, "Marche des Rois Mages" and "Toccata in G Major," the latter item being very well executed. As the chorus was selected from members of the Halle Choir, the Manchester Philharmonic Society, and the Nonconformist Choir Union, Mr. Rains Bateman had a very excellent body of singers under his baton, and the audience showed hearty appreciation at the conclusion of the choruses. Madame Sadler-Fogg was awarded an encore at the conclusion of her song, "The Gift of Peace" (C. H. Fogg), a beautiful song which will no doubt become very popular.

Redruth.—A very interesting concert was given in the Illogan Highway United Methodist Free Church on Thursday, February 27th, by Mrs. F. Thomas's violin, mandoline, banjo, and guitar band. Mr. R. Powning, of Camborne, presided. The audience was very large and appreciative. The various items were beautifully rendered. The concert was opened by Mr. Fred Thomas, L. Mus., L.C.M., who well rendered a solo on the organ. The U.M.F.C. choir gave some choice anthems very ably, including "Shepherd of tender youth" and "Awake up, my glory." The pupils' band was a great attraction, the playing of which was greatly admired and highly spoken of. Mrs. F. Thomas, Misses K. Letcher, B. Thomas, and B. Peters gave a mandoline selection entitled "Novar," which was well received. Then followed a pianoforte solo by Miss Louie Thomas, "Rondo Alla Turca." Pianoforte solos were also given by Miss W. Turner and Miss A. Phillips, who acquitted themselves well. One of the principal features of the evening was the mandoline playing of Mrs. F. Thomas, who played

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as one of her solos the overture to "The Poet and Peasant" (Suppé). Misses C. Kent and C. Wearne played a pianoforte duet in splendid style. The vocal solos and duets were taken by Misses B. Thomas, M. Matthews, L. Nancarrow, E. James, and W. Turner, and Messrs. T. H. Opie and J. Bray, Miss B. Thomas's solo, "Remember now thy Creator" being especially enjoyed. The accompanists were Mrs. F. Thomas, Miss C. Kent, and Miss G. Thomas; organist and conductor, Mr. F. Thomas, L. Mus., L.C.M.

ROCHDALE.—The choir gave an excellent concert in Wesley Chapel, Castlemere Street, on February 22nd, under the able conductorship of Mr. W. Townsend, Mr. F. Evans being the accompanist. Songs were rendered by Miss E. Greenhalgh, Miss S. J. Leach, Miss E. E. Dudsworth, Mr. T. Mason, Mr. H. Male, Mr. G. Etherington, and Mr. F. Evans.

Correspondence.

RELATIONSHIP BETWEEN ORGANIST AND CHOIRMASTER.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL

SIR,—I write you on a matter that may be of interest to you and the readers, viz., the relationship existing between organist and choirmaster when those offices are held by separate individuals.

At our chapel we have a good choir, a fine organ, and excellent congregational singing. We had a very successful time, musically, whilst our late choirmaster was with us; and he and the organist worked together with mutual goodwill and with happy results. The present choirmaster and organist do not seem to work together very sympathetically. The choirmaster seems to work out all his ideas with little consideration for the wishes of either the choir or organist. As to the hymn tunes, we use a book in which the tunes are set to the words, but the choirmaster is in the habit of changing the tune for no apparent reason and without regard for the customs and usages of the church. The organist resents the way in which he is overlooked, ignored, and overruled. The choirmaster's wishes are forced on him, and the organist is expected to carry them out, with no thought as to whether he agrees with them or not. I believe much irritation and strained relations would be avoided by a mutual sympathetic working together of those officers; but it appears to be no part of the choirmaster's programme to do that.

In conclusion, I may say that our organist is a man of culture and an accomplished musician of long standing, and his sympathetic and inspiring accompaniments to the hymns are always enjoyable, and contribute in a great measure to the success and heartiness of our singing.

The above matter may be of sufficient interest and importance to call for a few helpful remarks and words of advice from some of your readers who have had or may be having similar experiences.—Yours sincerely,

STUDENT.

IN the King's Bench Division, on March 8th, Messrs. Norman and Beard, Limited, the well-known organ builders, obtained judgment for damages (for libel) and costs against Mr. Robert Hope-Jones, formerly in their employ, the amount to be ascertained by enquiry before a Master of the Court.

Rochdale Wesley Circuit Choir Union.

THE Annual Festival of this prosperous Union was held in Wesley Chapel, Rochdale, on March 15th. The combined choirs met in the afternoon for business and rehearsal. The President (Mr. Thos. Coulthard), treasurer (Mr. Wm. Holt), and the secretary (Mr. W. Townsend) were re-elected. Through the kindness of the President the choirs were entertained to tea.

The musical programme for the evening was an interesting one. The choral works included Te Deum (Smart), "O Praise God in His Holiness" (Clarke Whitfeld), "O Sing Unto the Lord with Thanksgiving" (specially composed for this Union by W. A. C. Cruickshank), "Arm, Soldiers of the Lord" (J. Booth), "Hear My Prayer" (Mendelssohn) all of which were admirably rendered, and reflected great credit on choir, conductor, and organist alike. The soloists were Miss Radford and Mr. Libbis N. Burch, both of Manchester. The former gave "Entreat Me Not to Leave Thee" and "With Verdure Clad" for both of which she was encored; the latter rendered "Behold I Stand at the Door" and "Honour and Arms," and he also received two encores. These singers likewise sang solos in two of the choral works. Mr. Frank Evans gave an organ solo with much success, "St. Alphege" with variations (Maxfield), "Sunset Melody" (Vincent), "Grand Offertoire in F" (Vincent). Mr. Townsend proved a very capable conductor. Letters of kindly recognition and appreciation have been received from the Circuit officials and other gentlemen, so the work of the Union has not been a thankless one. On the contrary there is ample evidence that the Union has met with considerable encouragement, and it is looking forward to a bright and successful future.

Welsh Festival in London.

THE Welsh Nonconformist congregations in London held a "Cyfarfod Pregethu," otherwise a preaching meeting, in the City Temple on St. David's Eve, when a large congregation assembled. Of course no Welsh service would be complete without a good deal of singing, and this occasion was no exception. The music consisted chiefly of hymns, in which the entire congregation took part, the music now sinking to a plaintive minor key, and now rising in a burst of triumph. A choir a thousand strong, from the various Welsh churches, was massed in the galleries, and conducted by Mr. D. Evans, Mus. Bac. (Oxon), while Mr. J. C. McLean, A.R.C.O., of Port Madoc, presided at the organ. A feature of these preaching meetings is the deliverance of two sermons by different preachers; and two discourses, each occupying about three-quarters of an hour, were given by ministers from Wales, viz., Rev. W. S. Jones, of Carmarthen, and the Rev. D. Lloyd Jones, M.A., Llandinam.

An anthem followed, "Buddu-goliaeth Calfari"

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("The Conquest of Calvary"), composed by the conductor, Mr. David Evans, and was followed by a closing hymn, Parch D. C. Jones, of "Llundain" (London), offering the closing prayer. Among those present were "Parchs" J. Machreth Rees, of Chelsea; Thos. Nicholson, Bromley; Lloyd Jones, City Road; J. Davies, of North Kensington; Elvet Lewis, of Canonbury; and Justin Evans, of Lewisham.

The North London Baptist Choirs' Association.

THIS association gave their third annual Choir Festival in Upper Holloway Baptist Church on Wednesday, February 19th, when some 100 voices, drawn from eight churches, rendered an excellent programme, consisting of anthems by various composers and deservedly popular hymns, in which the fairly large audience took part. The Rev. J. R. Wood gave an interesting address, while Miss Mary Fuchs and Mr. Alexander Tucker were the efficient soloists. Mr. Holloway (the organist of the church) presided at the organ, and Mr. W .C. Webb, A.R.C.O., at the piano, Mr. Webb also giving a short but appreciated organ recital preceding the service. The programme was repeated at Vernon Chapel, King's Cross Road, on Wednesday, February 26th, when the Rev. D. H. Moore presided, Mr. Wallington (organist of the church) played the accompaniments on the American organ, and Mr. F. Middleton presided at the piano. Miss Edith Potter and Mr. Archibald Holder were the soloists. A third service was held at Belle Isle Church, Brewery Road, N., when Joseph Benson, Esq., L.C.C., presided. A short organ recital was given by Mr. W. C. Webb, A.R.C.O., who also played the accompaniments during the evening, while Miss Adeline Boff and Mr. S. Jones rendered able service as soloists. Mr. G. E. Arundel conducted all three gatherings.

Staccato Notes.

PICCOLOMINI, the composer of "Ora Pro Nobis," died on the 9th ult.

SENOR MANUEL GARCIA recently entered on his ninety-eighth year.

MR. PRENDERGAST has been appointed organist of Winchester Cathedral.

MR. HAMISH MCCUNN has been appointed musical conductor at the Savoy Theatre.

THE music publishers have formed themselves into a society entitled "The Musical Copyright Association for the Suppression of Piracies."

OWING to pressure of work, Mr. H. J. Wood has resigned the conductorship of the Nottingham Sacred Harmonic and Wolverhampton Festival Society. Mr. Allen Gill has been appointed his successor at Nottingham.

THE dedication of Sir Alexander Mackenzie's "Coronation" March to His Majesty the King has been graciously accepted. The composition is to be issued in various arrangements, one of which, for military band, will be made by the bandmaster of the Coldstream Guards.

New Music.

NOVELLO AND CO., BERNERS STREET, W.

Original Compositions for the Organ. Berceuse in D. By Edwin H. Lemare. 1s. 6d. net.—Very graceful and dainty. Ought to be a popular item on recital programmes.

Communion. By Alfred Hollins. 1s.—Very melodious, and suitable as an opening voluntary.

Triumphal Song. By A. Herbert Brewer. 1s. 6d.—A vigorous work, which will repay careful study. Well adapted for recital purposes, or concluding voluntary.

Mazurka. Arranged for Violin and Piano. By Edward Elgar. 2s. net.—Violinists wanting a bright and "taking" piece will revel in this.

Tristesse. For Violoncello and Piano. By J. Hollman. 2s. net.—Easy so far as the notes are concerned, and if expressively played is very effective.

Chanson de Nuit. For Piano. By Edward Elgar. 1s. 6d. net.—This charming composition will commend itself to pianists of all grades.

Eight Hymns, with Tunes, for Coronation Services.—The tunes are written by Sirs Hubert Parry and G. C. Martin, Dr. Elgar, and Messrs. A. H. Brewer, Myles B. Foster, Alfred Hollins, J. H. Maunder, and J. E. West—a sufficient guarantee for their quality. The one by Sir Geo. Martin will certainly be very popular.

"I Was Wishful He'd Stay." "I Mayn't or I May." By Charles Wood. 2s. net each.—Two Irish songs. Simple, but pleasing.

ALFRED LENGNICK, 58, BERNERS STREET, W.

Sonata No. 1, for Organ. By W. Wolstenholme. 4s. net.—A very musicianly work, which will certainly increase the reputation of Mr. Wolstenholme as an effective writer of organ music. The *Andante con moto* movement in 12-8 time is very charming, and the *Allegro Vivace* makes a brilliant finish, if played up to metronome time given.

Melody in B flat. By W. Wolstenholme.—Of moderate difficulty, and very useful for showing off a good solo stop.

Grand Chœur. 2s. 6d. *Concert Overture.* 3s. By the same composer.—Two bold and very effective works; useful as recital pieces.

To Correspondents.

A. M.—It was written for the piano, but you can get an arrangement for the organ from Novello, at 1s. 6d.

C. F. J.—We like your tune very well, but the third line could certainly be improved. It is weak.

ANDANTE.—(1) Strict time. (2) Yes. (3) Curwen and Sons. (4) Peter's Edition.

R.S.—Certainly have your 16 ft. open in if possible. You will not find it too heavy.

The following are thanked for their communications:—A. R. (Tenby), J. S. (Hull), T. R. O. (Birmingham), E. D. (Filey), S. S. (Walworth), T. T. B. (Boston), J. W. T. (Manchester), W. T. (Rochdale), C. R. (Rhyl).

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The Nonconformist Musical Journal.

Edited by E. MINSHALL.

A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

No. 173. MAY, 1902. PRICE 2D.
Annual Subscription: 2s. 6d. post free.

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The Nonconformist Musical Journal.

A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

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LOVERS of Handel will be interested to know that an entirely new edition of "The Messiah" is to be issued by Novello and Co. in the autumn. It is well known that, owing to various causes, there are many errors in the text, especially in the accompaniments. It is quite time that a thoroughly reliable performing edition was published. The first and all-important matter was, who was to edit it? Undoubtedly the greatest living authority is Professor Prout, and he has undertaken the work. The scheme includes: (*a*) the preparation of an entirely new and revised edition of the full score; (*b*) the engraving of new orchestral parts, with the bowing of the strings carefully indicated throughout; (*c*) the writing of an organ part; (*d*) the insertion of marks of expression and metronomic indications; (*e*) an entirely new edition of the octavo vocal score, printed from new type, with the accompaniments arranged for the keyboard by the Professor; (*f*) an exhaustive preface; and (*g*) historical notes concerning the history and first performance of the oratorio, which will be contributed by Mr. F. G. Edwards. Professor Prout has carefully examined and compared the original autograph, the Dublin copy in the handwriting of Christopher Smith, a contemporary manuscript copy in the possession of Mr. Otto Goldschmidt, and a large number of printed editions. We may, therefore, look forward to having a perfect edition of the masterpiece.

****

Talking a few days ago with the hon. sec. of a defunct Nonconformist Choir Union in the north-west of England, he informed us that its death was due entirely to the apathy of the congregations. They would do absolutely nothing to encourage and support the union. A local festival was arranged on a large and enterprising scale, but the various choirs could not induce the members of their respective congregations to buy even a shilling ticket. Such apathy and lack of appreciation will damp the ardour of any singers. Another somewhat similar case has been brought to our notice. The choirs belonging to a local union are now busy preparing the music for the June festival, the united choirs meeting at the schools belonging to the various denominations in turn. Practically, therefore, it is the choir of the church holding a choir practice, with other choirs joining them. But the secretary of one chapel has informed the union that he will have to charge for gas consumed! Singers give their services to the church, they give their time attending weekly practices, and they attend the additional practices of the N.C.U. that they may become still more efficient, and then they are informed they must pay for gas! Surely the time and assistance given by the choir to the church are of far more value than the small quantity of gas used. A moment's consideration on the part of the church authorities would convince them of this; but such thoughtless demands discourage a choir, and are apt to result in their giving up their work.

****

The cuckoo is again with us, and once more the question arises, What are the actual notes this bird sings? A writer who has made a careful study of the matter for some years says that about forty-five per cent. of the birds sing a minor third; forty, a major third; ten, a perfect fourth; and the remaining five either a major second, an augmented fourth, or a perfect fifth, the latter interval being the most uncommon. The lower note of the two is almost invariably a "C," and the bird never appears to vary its notes—different birds

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sing different intervals. He adds that he has never yet heard one cuckoo sing two intervals.

****

In whose hand is the power to dismiss a church choir? That is a question we heard asked the other day, and it arose from the following circumstances. A new minister has recently undertaken the pastorate of a church in a suburb in the West End of London. One of the first things he did was to dismiss the choir without giving any reason. The singers and their friends naturally ask if the minister has the power so to act. We should imagine that he has *not*. Probably the deacons and minister together have the right to disband a choir; or possibly it can only be done by the vote of the church members. But in this particular case, even if the minister was within his rights, surely it was a very high-handed proceeding, and certainly a very foolish thing to do, for thus at the very commencement of his ministry he alienates the sympathy of the choir and their friends.

****

We understand there are still a few books of music for the N.C.U. Festival, on June 14th, left. Application should be made forthwith to Mr. T. R. Croger, 114, Wood Street, E.C.

****

We are informed that the Coronation March (Godfrey), which won the prize of £50 offered by the Musicians' Company, cannot be performed by an orchestra in a concert room without the payment of a fee to some fund in which the *Daily Express* is interested. The fund may be for a good object, and worthy of support; but it is hardly fair to allow a conductor to order and pay for band parts, and then on their arrival to find he has to pay a fee before he can use the parts in public.

Passing Notes.

I HOPE somebody has sent Mr. Fuller Maitland a copy of "The Bristol Tune Book" voting list printed in the April issue of the JOURNAL. In this list of the hundred best hymn-tunes Sullivan's "St. Gertrude" stands first, and Dykes' "Hollingside" second. Now, Mr. Fuller Maitland has just published a book on English music in the nineteenth century. Naturally he has to deal with Sullivan, and he mentions Dykes. What is his view of these composers? Take Dykes first. He was, says Mr. Fuller Maitland, "a clerical hymn-tune writer whose compositions have for many years enjoyed a surprising degree of popularity. Their studied avoidance of all that can be called severity, the sentimentality of the melodies, and the poverty of much of their harmony, are qualities that have appealed, and not in vain, to thousands of worshippers, and to those among the clergy and laity whose leanings are towards the superficially emotional." So much for the "clerical hymn-tune writer" (there is a sneer there, you may be sure). Let us get to another paragraph and see what Mr. Maitland has to say about Sir Arthur Sullivan.

He has a great deal to say, but this is the passage which most interests us here: "That the man who wrote the concerted music of 'The Mikado,' the exquisitely ingenious quartet of vocal variations in 'The Gondoliers,' or the mock-Greek chorus in 'The Grand Duke,' should have brought himself to be acknowledged as the composer of . . . . the obviously sentimental 'The Lost Chord,' the hymn-tune 'Onward, Christian soldiers,' or the pointless strains of 'The Absent-minded Beggar,' is hardly credible; and Sullivan's better work will only be appreciated by musicians when these have passed into complete oblivion." Now what are we to make of all this? Dykes' tunes are sung in all our churches by all sorts of people, and "St. Gertrude," the tune to "Onward, Christian soldiers," tops the list of the hundred best tunes, with Dykes' "Hollingside" following! Clearly there is something wrong with Mr. Fuller Maitland's view of the matter. He is the superior person, affecting evidently to look at the hymn-tune as a very low form of the art. As Mr. Curwen puts it, "he has only one standard in music: he will not acknowledge that music of all sorts is needed." Of one thing I am positively certain, and that is that Dykes' hymn-tunes and Sullivan's "St. Gertrude" will live when most of the dry-as-dust academic stuff belauded by Mr. Fuller Maitland has gone to oblivion. Mr. Maitland is too pedantic altogether.

My sympathies are with the correspondent who writes in the April number on the relationship between organist and choirmaster. I have never approved of the plan occasionally adopted of separating the posts of organist and choirmaster. In nineteen cases out of twenty it fails to work, and must always fail to work so long as human nature is what it is. Hardly any two musicians can be found to agree upon points of musical rendering; and the position is aggravated when, as is generally the case, the organist is musically the superior of the choirmaster. Nor is there any reason why there should be a separation of the posts of organist and choirmaster. That organists are too often indifferent choir-trainers I readily admit. But then why appoint men who are indifferent choir-trainers? Take proper means to find out whether a candidate for an appointment can drill a choir, and if he is found wanting in that important particular, reject him. I have had a good deal of experience of these dual appointments, and I have generally found that the only cases in which they work at all satisfactorily is where a very young man, a first-rate player but with no experience, is placed under a much older man as choir-trainer.

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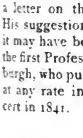
But in all ordinary cases I would have the posts of organist and choirmaster combined.

The newspapers have been making a great deal of a case which recently came up for decision in Germany. A well-known opera singer had phonographic records of certain of his songs made for public sale. A manufacturer of phonographs purchased some of these records and reproduced them in large numbers by means of some duplicating process. The duplicates were being sold, and the singer came to court to ask protection. He got what he asked, the court holding that the unauthorised reproduction of a phonographic record "is just as reprehensible as the illegal reproduction of a picture or a book." The case is interesting, but it is not so novel as the newspapers seem to think. Madame Patti had an analogous case more than ten years ago. The proprietor of a phonograph secured in it, during an opera performance in San Francisco, a splendid impression of the prima donna's voice, and proposed to make a tour through the States, giving through the phonograph Patti's solos at second-hand. Patti entered an action in the American courts to check the enterprising gentleman, but I can't remember if the case came to a hearing. I suppose Edison never thought of these things when he invented his machine for bottling up the human voice. We must pay for our progress!

The analytical programme seems to have become as necessary to the concert-goer as the guide-book is to the tourist. Whether the writing which one generally finds in such programmes has influenced the general culture much, may be doubted. Concert-goers who are capable of understanding the aim of the composer certainly do not need literary finger-posts; while those who are less enlightened are also usually less earnest, and do not care to take the trouble to read a book about the music at the time, or to study their programmes afterwards. The idea of such programmes seems to have been mooted at the close of 1836, when Mr. C. H. Purday addressed a letter on the subject to "The Musical World." His suggestion was apparently first acted upon—or it may have been independently—by Mr. Thomson, the first Professor of Music in the University of Edinburgh, who published the first analytical programme, at any rate in this country, for the first Reid concert in 1841. J. CUTHBERT HADDEN.

"The Triumph of the Cross" at the City Temple.



ON the evening of Good Friday an excellent performance of Mr. Berridge's new cantata, "The Triumph of the Cross," was given in the City Temple, under the direction of the composer. The soloists were: Miss Alice Toleman, Miss Ethel Holt, Mr. J. Dougall, and Mr. John G. Watts. The energetic organist of the Church, Mr. A. J. Hawkins, presided at the organ. The new work follows, at a distance, the older form of "passion," that is to say, the Bible text is narrated either by the chorus or by one of the soloists, the words of the Saviour being allotted to the tenor; of Pilate and the Chief Priest to the bass; and of the Angel to the soprano; while the whole is interspersed with reflective choruses often based on familiar hymns. Thus, after the Hosannas of the populace on Palm Sunday, we have Dean Milman's hymn, "Ride on! ride on in majesty!" set to Goss' fine tune Worcester. Then after the Agony in the Garden we have the chorus Gethsemane, while after the arrival of the servants of the Chief Priests we have Sir E. Denny's hymn, "What grace, O Lord," as a chorus, containing antiphonal passages between sopranos and altos, and tenors and basses, finishing with fugal treatment of the words, "Thy foes might hate, despise, revile." The bass solo, "I find no fault in Him," with shouts of "Crucify Him," and "Not this man, but Barabbas," is very dramatic and effective. An instrumental "Solemn Processional" separates the Condemnation from the Crucifixion, the narrative of which is set out in two texts from St. Luke's Gospel sung by the tenor and followed by soprano solo, "See the destined day," with quartette refrain of "Holy Jesus, grant us peace," by Dean Milman, and Bernard of Clairvaux's "O sacred head once wounded" treated as soprano solo, with responsive passages for chorus. This section closes with "When I survey the wondrous Cross" to "Rockingham," after which we have a quartette, "Resting from His work that day," followed by a few words in recitative telling of the Resurrection, the chorus entering without a break softly with "He is not here," repeating the words to a crescendo, until a fortissimo is reached, with "He is risen, Hallelujah, Hearts to heaven and voices raise," and chorus in 9/8 time, which gives the cantata a good finish.

Correspondence.

THE RELATIONSHIP BETWEEN ORGANIST AND CHOIRMASTER.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—In reply to the letter of "Student" in your last issue I would ask: Why do the choir retain the services of an uncongenial choirmaster?

I beg to give my experience. For fourteen years I was honorary choirmaster and organist; for one year I have been organist only, under the choirmaster. There may be frequently things I do not like, and occasional slights, but I am glad to have the help of a choirmaster, so I find it best to say nothing, and by no means worry. Whatever the service music is, I play in my best possible manner. If anyone complains, I refer them to the choirmaster. Messrs. F. G. Edwards and J. Adcock both give warning of friction in their books. Occasionally I forward the choirmaster a list of hymns and anthems which he may have overlooked, also suggestions for festival occasions, which are usually adopted.

Our results are good; average choir attendance 30; and the singing is considered to be the best in the Parish. Yours sincerely, KEEP SMILING.

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Music at Abbey Road Wesleyan Church, Barrow-in-Furness.

THERE is no part of England in which the inhabitants show more religious enterprise and generosity than Lancashire. The whole county abounds in fine places of worship, and for the most part they are filled with earnest and devoted congregations. The Nonconformists of Barrow-in-Furness are not behind the times, and this flourishing and growing town possesses several fine churches. The "West End" of the town has grown considerably in recent years, and with a view of meeting the spiritual needs of those residing in this district, the Congregationalists and Wesleyans have built handsome churches, both in the Abbey Road. It is with the latter we now have to deal. For some time the Wesleyans worshipped in a "tin tabernacle," but feeling that their cause would show more vigour and life if they had a permanent building, with commendable spirit they determined to build. The result is that a very handsome and complete pile of buildings now stands on an excellent corner site. The church itself internally is really beautiful. Everything seems of the best. The pulpit and choir stalls (which are situated in the chancel) are made of light oak, the pulpit being ornamented with carved and fret work. The communion table, which is raised above the level of the chancel, is also made of the same wood, and this part of the church is enclosed by a neat railing. The wall at the back is covered with drapery of ecclesiastical pattern. There has been no narrow spirit in the arrangements and fittings of the church. Some old and out-of-date Methodists might possibly object; but happily a broad view has been taken by the authorities of this church.

MR. J. W. BROCKLEHURST.

Adjoining the church are splendid class-rooms, lecture hall, church parlour, minister's vestry, stewards' vestry, etc. The total cost came to about £10,000. Thanks to the noble generosity of the congregation, a good proportion of this has been raised, and the remainder will no doubt be forthcoming ere long.

Since the church was built a harmonium has been used to lead the singing. In spite of the debt on the building the leaders thought it would be wise in every way to get an organ, and the congregation heartily agreed with this decision. Messrs. Wadsworth, of Manchester, were entrusted with the order, and in another column will be found some particulars of the opening of the instrument, which has three manuals and contains twenty-seven speaking stops. Preparation is made to add five more stops at some future time. At first it was intended to put in part of the great and swell and leave the choir. But it was afterwards determined to complete the great and swell (with the exception of the contra fagotto and clarion). Four friends came forward, each presenting one of the choir stops, so a very good, useful instrument is now in the church. It is placed in a chamber off the chancel, the player being on a level with the singers. The case is of light oak, to correspond with the other woodwork in the chancel already referred to. The only drawback to the instrument is that the opening from the organ chamber into the body of the church is exceedingly small, so the tone is rather boxed up.

The organist is Mr. John B. Rushton, who has worked hard during the past few years to secure the new organ. Mr. Rushton has had to do the best he could with the harmonium hitherto. But he is accustomed to an organ, and being an earnest and enthusiastic lover of church music, he will very quickly get to understand all the beauties of his new instrument, and thereby render great help to the singing.

The choirmaster is Mr. J. W. Brocklehurst, whose likeness we give. He has only recently undertaken the work, but already his influence is felt, and there is little doubt that a very fine musical service will in future be heard at Abbey Road. Mr. Brocklehurst is young, and has excellent musical taste, and though not a professional musician, he has considerable knowledge which fits him for his duties. He has had experience in the Preston Choral Society, where, as a member of the executive, he had a hand in organising some of the best concerts—choral and orchestral—in the North of England. Removing to Morecambe, he became a member of the Madrigal Society. Here he acquired a strong taste for unaccompanied music, which he maintains

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No. 5. There is a Glorious Home.

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Words and Music by W. HENMAN.

Andante.

mp *p* *pp*

mp

1. There is a glo - rious home on high, Far, far be - yond the star - ry sky;

mp

f

Where an - gel hosts in splen-dour bright Sing to the Lord and praise His might.

f

CHORUS.

2. There is a glo - rious home, where those Whose wea-ry souls seek sweet re - pose;

Free from the din of mor - tal strife, Shall rest in ev - er - last - ing life.

rall.

f *p*

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"MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW LONDON, E.C.

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There is a Glorious Home—*concluded.*

3. There is a glo-rious home a-bove, Where all is peace and ho-ly love;

No bit-ter words that cause a tear Shall wound or rend the bo-som there.

CHORUS.

mp 4. There is a glo-rious home, where we Soon our Re-deem-er's face shall see,

ff 5. When to that glo-rious home we soar, And view His lov-ing kind-ness o'er;

And meet a-round His throne, to bow With those we lov'd while here be-low.
Through-out e-ter-ni-ty we'll sing The prai-ses of our Heav'n-ly King.

After last verse. *rall.*

f *p* *pp*

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ABBEY ROAD WESLEYAN CHAPEL, BARROW-IN-FURNESS.

is the best study for teaching thoroughness and conscientiousness in all details. Business called Mr. Brocklehurst to Barrow last summer, and the Wesleyans were fortunate in securing his help.

The choir is distinctly a good one. On the Sunday we visited the church about thirty-five singers were present. The way they sang the anthems, Te Deum, Magnificat, etc., was exceedingly creditable. There was plenty of tone, but there was also due attention to expression. Solo parts were taken by several members with good taste. There was a heartiness and an enthusiasm about the singing which was certainly inspiring.

The present minister in charge of the church is the Rev. J. C. Jowett, a young man of commanding presence and much influence. He is an able preacher and excellent worker.

Our visit to Abbey Road was in every way most pleasant. Minister, stewards, choir, together formed a happy family. Such enthusiasm and unity of purpose promise well for a very bright future for the church and all its Christian activities.

OPENING OF NEW ORGAN AT BARROW-IN-FURNESS.

A FINE three-manual organ by Messrs. Wadsworth and Bro., of Manchester, has been erected in Abbey Road Wesleyan Chapel, under the supervision of Mr. E. Minshall. Special opening and dedicatory services were held on Sunday, April 6th, when Mr. Minshall presided at the instrument, the Rev. Isaiah Jones being the preacher. At the morning service, the choir, under the direction of the choirmaster, Mr. J. W. Brocklehurst, sang excellently the Introit, "The Sacrifices of God are a broken spirit" (Calkin), Te Deum in F (Dykes); anthem, "We declare unto you glad tidings" (Maunder). The special music at the evening service included, Introit, "If we say we have no sin" (Calkin); Magnificat, Lloyd in E flat; Anthem, "I will sing of the Mercies of the Lord" (Darnton). In the afternoon Mr. Minshall gave a recital, and a second one after the evening service. At the former Mr. Peacock gave a nice rendering of two solos from "Elijah." The church was quite full at the afternoon and evening services, and the collections for the day were considered satisfactory. Recitals have also been given by Dr. Brown and Mr. Hogg (Preston).

London Sunday School Choir.

DR. LEONARD C. VENABLES, Principal of the South London Institute of Music, gave a most interesting lecture on "Why the Staff Notation is inferior to the Tonic Sol-fa for Choral purposes," illustrated by numerous lime-light lantern illustrations, to the Guild on March 20th. Perhaps no musician is more qualified than Mr. Venables to deliver such a lecture, as he is the Chairman of the Council of the Tonic Sol-fa College. In the discussion which followed it appeared by the remarks of Messrs. Whiteman, Curtis, Freeman, and Merritt, that there were no unbelievers present, as all the experiences of these gentlemen were in unqualified approval of the system for choral purposes, and as the best medium of studying the Staff Notation.

ANNUAL MEETING.

The thirty-first annual meeting was held at Bishopsgate Chapel on March 21st. After the "social tea," A. Kerr, Esq., presided, and extended a hearty welcome to those present, in which the Pastor (Rev. T. Grear) cordially joined. A cheery letter from Mr. Luther Hinton was read, in which he expressed his regret at his inability to attend through ill-health—a cause not suspected in the brightness of the epistle. Unhappily, Mr. Hinton has since passed away. His letter therefore now possesses a pathetic interest. Looking back over the thirty years of the Choir's existence, Mr. Hinton wrote with gratitude of the many signs of blessing which had marked the course of time. Heaven was fuller, earth brighter, and people happier by reason of the Choir, in which he expressed his unabated interest. A warm-hearted response was promptly telegraphed on behalf of the meeting. Mr. J. Barnard, the veteran secretary, presented a report of satisfactory and encouraging progress in all departments, and expressed his thanks to all the officers of the Choir, who had done so much to make the success possible. Mr. Whiteman (the conductor), to whom much is due, was unavoidably absent. Inspiring speeches, solos by Mr. J. T. Smith, and music by Mr. Chidgey's Mandoline Band filled the evening with pleasant occupation and happy memories.

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The late Mr. Luther Hinton.

"Let there be nothing gloomy, but let your hearts be filled with holy joy that through the love of my Heavenly Father, and the grace of the Lord Jesus Christ my Saviour, I have gone to be with the company of the Redeemed, there for ever to learn more and more what God's love really is."

SUNDAY school workers in many lands will learn with deep regret of the home-call of Mr. Luther Hinton, which took place at his residence at Southend on Thursday, April 10th. The above "message" found among his papers after his decease is a fitting reflex of his active life. An arduous labourer, his desire was to unite in bonds of Christian fellowship all workers among the young. Music, he found, was a ready means of accomplishing this, and for a quarter of a century he stood at the head of the London Sunday School Choir, an organisation now covering the whole of the metropolis, and which under his genial and painstaking conductorship advanced by leaps and bounds in numbers and musical ability. "Let there be nothing gloomy" may well be said to have supplied the keynote to Mr. Hinton's life-work, as any one acquainted with his labours among young people would readily testify.

The personal characteristics of Mr. Hinton's life and work are, however, best described in the "appreciations" of his colleagues and co-workers given below. After relinquishing the conductorship of the Choir through failing health, Mr. Hinton retired to Southend, where, after a happy recovery to vigour he entered with characteristic energy into the religious life of his new home, and allied himself in membership to the Cliff Town Congregational Church, the Pastor of which, Rev. E. Hamilton, became one of his firmest friends. This year Mr. Hinton had accepted the office of President of the Southend and District Sunday School Union, and had hoped to have spent many days of useful labour in visiting the schools of the district.

On the Sunday after his death there were very sympathetic pulpit references at Cliff Town and other churches in Southend and elsewhere. A very large gathering met at the grave-side at Ilford, on Tuesday, the 15th ult. Many branches of Christian work, musical societies, etc., were represented. Mr. Whiteman conducted the company in singing Mr. Hinton's favourite hymn, "There is a glorious Home," a fitting expression for the thoughts of the friends at the close of the well-spent life of one who had surely learned on earth the songs to be sung above.

An "Appreciation" by Mr. J. Barnard (Manager and Secretary London Sunday School Choir).

It was only after his marriage to Miss Phœbe Gregory, the daughter of a Welsh musical composer of more than local celebrity, that Mr. Hinton embarked in the career of Christian work into which he threw the full energy of a most enthusiastic nature. About 1857 they united themselves with the Baptist Church at Cotton Street, Poplar. Prior to that period he had lived with his parents in the western part of London, and he often reverted to the small part child life had in the Christian Church of that period. As a child he was often reminded of the couplet from Dr. Watts when he was perched up in the children's gallery:—

> "I have been there and still would go,
> 'Tis like a little Heaven below,"

which evidently, to his young mind, meant the congregation in the body of the chapel. He showed his youthful musical proclivities by being amongst the subscribers to Novello's cheap issue of Handel's works at 6d. a part. After his arrival at Poplar, however, life commenced for him in earnest. The first work he undertook was to be Superintendent of the Dingle Lane Ragged Sunday School, and those who know what this meant in the later fifties will realise the calibre of the young man who could successfully carry this through. He afterwards became Superintendent of Cotton Street School, an office he retained until 1885.

A field soon opened for the exercise of his musical powers and tastes. The Sunday School Anniversaries were joyous days under his teaching and direction, and he started a Musical Society, in which the collective practice of the highest class music was for many years successfully carried on. It was at this time that I first met Mr. Hinton. I was one of the teachers at Cotton Street, and had just accepted the office of Secretary of the Poplar District of the East London Auxiliary Sunday School Union. Mr. Hinton, like myself, was inspired with an ardour for the development of Sunday school work, although not in the same direction. My burning desire was to bring about the full unity of all Sunday school workers, and we readily saw that bringing them together for musical work was one of the readiest ways of accomplishing this object. We at once recognised the kindred spirit that animated each other. Different in many ways, but one the complement of the other, henceforth our lives were but as one, and a few hours before the sad departure I clasped his hand for the last time. Such is Christian brotherhood!

The record of Mr. Hinton's life from 1870 onward is the history of the London Sunday School Choir. Its inception in 1871, its growth and increasing popularity, were mainly due to the boundless enthusiasm of our deceased friend. No man ever troubled less as to the organisation and details of a society he was interested in than Mr. Hinton; but let him see six or seven hundred bright-faced children before him and you had him at his best. He was inspired. Loving the children he knew the possibilities that were in them, and he was resolved to have their best, and he got it. Not many conductors have succeeded as he did in gaining so perfect a mastery over a large audience of young people

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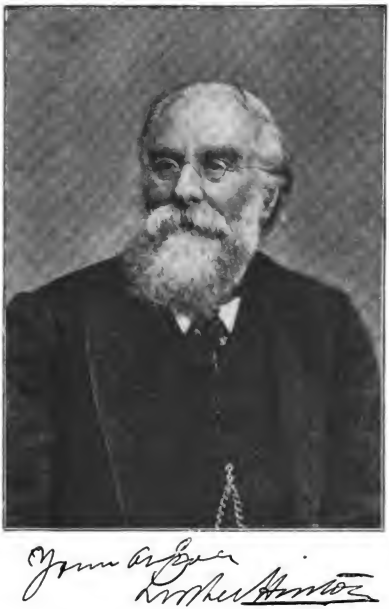
For twenty-five years he led the annual concert of the London Sunday School Choir on the Handel Orchestra of the Crystal Palace, and retired from the position in 1896. On his retirement he was presented by the members and friends with a handsome testimonial in appreciation of his loving service, and was elected a vice-president of the Association. Perhaps the happiest point in his life was when he conducted the musical demonstrations in connection with the Centenary of Sunday Schools in 1881, and especially the Mass Concert in the grounds of the Crystal Palace. It was estimated that 30,000 singers followed his baton on that occasion, led by two full military bands. The effect was beyond description, and led many to thank God for the privilege of taking part in the proceedings. In addition to the annual festivals at the Royal Albert Hall, he conducted for many years permanent choirs, the principal being the City of London Choir. He also sang in the Handel Festival Choir on every occasion from the second to the last celebration, and in many ways he promoted the love and practice of good singing. He was a man of a grand nature. He had his failings, but they were those common to his impulsive, earnest spirit. He could not brook anything mean or that seemed to him unworthy. It was his desire and hope to have taken some part, no matter how small, in the forthcoming celebration in connection with the centenary of the Sunday School Union, but the Father knows best, and He has taken him home, and his voice will mingle with the choirs of heaven where no weakness of earth will mar the melodious strains. This, however, we have for our comfort and inspiration—that the world is better for his life and work.



Yours as ever
Luther Hinton

The following testimonies are furnished by Mr. Hinton's co-workers in the leadership of the Choir:

Mr. J. Rowley (Conductor of Junior Festival Choir).

Mr. Luther Hinton's success as a conductor did not depend upon one quality only. Foremost among his characteristics were vivacity and energy. These were best seen at the numerous rehearsals he held in connection with the Crystal Palace Festivals. His transitions from grave to gay, and from scolding to coaxing, from satire to seriousness, were very remarkable. He could not tolerate anything like carelessness of style, and he took infinite pains to correct errors. His motto with regard to the quality of the music sung at the Crystal Palace Festivals was always "Excelsior," evidence of which can be seen by comparing the books for 1873 and 1895.

It is not surprising that a man having his broad sympathies and well directed mind should have attained to the prominence he undoubtedly reached in the world of Sunday school singing.

Mr. Geo. Merritt, G.T.S.C. (late Conductor Festival Choir).

As co-worker with Luther Hinton since 1873, and his successor in the conductorship of the London Sunday School Choir in 1897, probably few men are better able to estimate the value of the services which he rendered to the cause of music among the masses, and more especially to the Sunday school scholars and teachers of this great city. The love and affection that he inspired wherever he went enabled him to draw out of the singers their best efforts, and one of the most difficult tasks of my life was to follow in his steps during the first year of my taking the baton from his hands and to overcome the resentment which each singer seemed to feel in finding some one else in his place. His sunny nature, whole-hearted enthusiasm for his work, and untiring energy, have been a wonder to many, and he has left a splendid example of what can be done in spreading a love of song among the people, by a life of consecrated devotion to a great ideal.

Mr. W. Whiteman (Conductor Festival Choir).

My recollections of Mr. Luther Hinton go back to the days when I joined the Sunday School Choir at

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its commencement, in East London, as a lad.

Mr. Hinton possessed a most fascinating personality; a strong, yet lovable man, his influence over the children was enormous; always bright and cheerful, his presence at rehearsals of the Choir, and at all children's gatherings was as welcome as the sunshine. There was nothing morbid or gloomy in his disposition; he would have none of the "Here we suffer grief and pain" style of hymn for his children, everything must be bright and joyous. I think the secret of his great success in those early days was his deep love for the children, and the children certainly loved him in return.

As chief assistant to Mr. Hinton for many years, it was my privilege to travel with him to rehearsals in all parts of London. Mr. Hinton was seen at his best at these gatherings of singers. Blessed with a large sense of humour he could always say the right thing at the right moment; his illustrations were always appropriate, and generally witty, such as were not likely to be forgotten by his hearers; he could be severe on occasion, yet was never unkind. He used to say to me, "Scold them as much as you like, but always send them away smiling."

It afterwards became my duty, at very short notice, owing to Mr. Hinton's sudden illness, to take his place as conductor at the Albert Hall Concert, in 1896, and at the subsequent Summer Festival at the Crystal Palace. Mr. Hinton then retired from the active work of the Choir, and from that time—with the exception of the seasons when Mr. Merritt was the conductor—it has been my privilege to occupy the position so long and so ably filled by our dear friend, and to endeavour to maintain the traditions and carry on the work he loved so much.

It was Mr. Hinton's greatest delight to watch the progress of the Choir during the last few years, and to encourage the workers in every possible way.

The name of Luther Hinton can never be forgotten. His loved Sunday school children (how many thousands) have gone to the ends of the world, and his influence and example will always remain a source of inspiration and encouragement to all workers in this field of labour.

Mr. H. G. Johnson, F.R.G.S., Hon. Sec.

The world seems all the poorer to us now that our beloved friend has passed away. He gave himself to his life's work with a rare enthusiasm, and ever endeared himself to his singers by his genial manner and happy method of criticism.

Never was a conductor more autocratic; yet never was one on better terms with his choir.

His was a brave, manly spirit, scorning all effeminacy, warring against all forms of evil, and yet withal getting out of life the best it had to give.

Long may his influence and spirit dwell among us!

Dr. Cummings on Dr. John Bull and Handel.

THE popular and versatile Principal of the Guildhall School of Music, Dr. W. H. Cummings, had a busy day on Saturday, the 12th ult., delivering two lectures on important subjects, both involving much research. In the afternoon the lecture, at the Royal Institution, was on our National Anthem, the first of three discourses that Dr. Cummings is to give on "British National Song."

The lecturer endeavoured to enlighten, and took infinite pains to prove to the poor deluded mortals who credit Henry Carey or Lulli with the composition of the original of "God Save the King," that the composer was no other than Dr. John Bull. For about forty years Dr. Cummings has been collecting pamphlets, books, and other evidence dealing with the subject. His conclusions are contained in the following sentence:—"The identity of the Bull music with the National Anthem is established by its form and by its rhythm, which are quite unusual. As a matter of fact, it is a variation of the old dance form known as the Galliard, which is made up of two-bar groups of triple time, with two parts of six and eight bars respectively."

The musical illustrations were performed by Misses Saunders, Cicile Vicars, Mr. H. Turnpenny and Mr. Montague Borwell, with Mr. Norman Cummings at the pianoforte.

In the evening, before the London section of the Incorporated Society of Musicians. Dr. Cummings was dealing with interesting incidents in the life and work of the immortal composer of the *Messiah*. Dr. C. W. Pearce occupied the chair. Dr. Cummings possesses an ideal voice and delivery for a lecturer; every word was as clear as possible, and uttered without the slightest hesitation, although delivered chiefly from memory. The lecture was illustrated by a number of very effective limelight views. These included enlarged *facsimiles* of Handel's writing, including the signature to his will (in which the lecturer pointed out the absence of the diæresis over the "a," with which some people persist in writing Handel's name), some manuscript music, a leaf from the composer's sketch-book, containing scraps of the *Messiah*—"He was despised" and "Amen Chorus," and some from *Samson*, also a melody in A minor entitled "The poor Irish boy." The latter interesting item the lecturer sang, supplying his own harmonies (the air only being left by Handel). This was a pleasant feature in the programme, and evidently much appreciated by the audience, which probably contained some who recollect Dr. Cummings in the days when he was a concert singer. He

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sings well yet, and was loudly applauded. Several excellent pictures were shown of the old town of Halle, where Handel was born, including two of the large bronze statue which stands in the market-place.

Dr. Cummings took much trouble to confute the statements that have been made to establish the theory that the *Messiah* was written in Dublin. He said most likely the great work was written in Brook Street, where Handel resided about the date that it was written—August and September, 1741.

The difference between the librettist Smith and Handel was briefly referred to. Dr. Cummings said that Handel, while on his deathbed, sent for Smith and became reconciled to him before partaking of his last communion.

The lecturer laid particular emphasis on the fact of Handel's goodness. He doubtless had his faults, but he was essentially a good, moral-living man, and led a virtuous life, attending service at St. George's, Hanover Square, regularly.

Although Handel was twice bankrupt, he was finally successful, and among other benefices left a thousand pounds in the hands of the Royal Society of Musicians for the benefit of his less successful musical brethren.

The lights being turned up, Dr. Cummings asked Mr. Montague Borwell to sing "Revenge, Timotheus cries," from *Alexander's Feast*, which he did in excellent style.

Dr. Pearce announced that the meeting was then open for discussion, and in a neat speech moved a vote of thanks to the lecturer for his valuable and instructive discourse on Handel.

Professor Prout, in seconding this vote of thanks, took exception to one of the suggestions Dr. Cummings had made, viz., that there was so much likeness in a certain passage in one of Mozart's Masses to a phrase in the Hallelujah Chorus of the *Messiah* as to justify him in thinking it to be a reminiscence taken by Mozart while engaged in adding the additional accompaniments to that work. Dr. Prout thought the passage simply a coincidence, and by way of illustrating how far coincidence might go, played and compared a passage from Weber's "Oberon" with one from Mendelssohn's "Midsummer Night's Dream" nearly identical, but as Dr. Prout asserted, written without the possibility of either composer having seen the other's MS.

Dr. A. H. Mann, of Cambridge, contributed some interesting remarks, telling how he himself had picked up a MS. copy of the *Messiah* at a church in Ireland, where he found the organist using it to make the organ seat higher; by this operation the outside pages had become worn off. Dr. Mann thought that this might be one of the copies Handel himself had sent or had taken to Ireland.

After a few remarks by Mr. Shedlock and Dr. Vincent the meeting separated.

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. J. J. Brazier.

METROPOLITAN.

ISLINGTON.—The choir of Cross Street Baptist Church gave an excellent sacred concert on the 19th March. The programme consisted of Pattison's cantata, "The Miracles of Christ," and a miscellaneous selection of sacred songs and anthems. The soloists were Miss Adeline Boff, Miss Rose Dickins, Mr. Upton Taylor, and Mr. Archibald Holder. Mr. Smets conducted; Mr. Woodward, piano; Mr. T. Mee Pattison, organ; assisted by the Farringdon Orchestral Society.

STOKE NEWINGTON.—The Devonshire Square Church Choral Society closed its second season on 17th ult. with a highly successful concert, the programme consisting of Gaul's "Holy City" and selections from Handel's "Judas Maccabæus." The soloists were Miss Alice Simons, Miss Alice Stroud, Mr. W. H. Fothergill, and Mr. Montague Borwell, all of whom are capable artists, and acquitted themselves admirably. The choruses were well sung, with due regard to expression; and the more forceful items went with a good swing. Miss Edith Wells (pianoforte), and Mr. Louis F. Goodwin (organ), rendered excellent service as accompanists, besides playing the instrumental interludes very tastefully. Mr. G. Ernest Arundel conducted.

PROVINCIAL.

BALSALL HEATH, NEAR BIRMINGHAM.—At the Abergavenny Eisteddfod on Easter Monday, the Ombersley Road Methodist New Connexion Choir, under the able conductorship of Mr. J. Northwood, tied with a Shrewsbury choir for a prize of £20, the test piece being "Happy and blest" (Mendelssohn).

BESSES (NEAR MANCHESTER).—At the Congregational Church on Sunday evening, March 23rd, a special Lenten service was held, conducted by the Rev. A. Bond (pastor). The service was of a very impressive nature. Printed service papers were distributed containing appropriate hymns, etc., which were heartily sung by the large congregation present. The choir, under the direction of Mr. Leaver, the organist and choirmaster, sang the following pieces:—Introit, "O Saviour of the World" (Sir John Goss); chorus, "Behold the Lamb of God" (Handel); air, "He was despised" (Handel); "The Passion of Jesus" (Dr. Chas. Vincent); offertory sentences, "To do good and to distribute," "Be merciful after thy power" (Rogers); vesper, "Humbly on our knees" (Maxfield). The singing of "He was despised," by Miss Taylor, was characterised by great tenderness and expression, and made deep impression.—The Sunday school anniversary services were held on Sunday, April 13th, the preacher, morning and evening, being the Rev. H. W. Smith, of Lancaster. In the afternoon an address to scholars, parents, and friends was given by Mr. Thomas Oliver of Chorlton-cum-Hardy. The weather was exceedingly propitious, and the attendance on each occasion was good, especially

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in the evening. Special hymns were heartily sung, the singing of the scholars in the afternoon being particularly noteworthy. The choir gave the following selection of music:—Morning: Introit, Sanctus in G, Thomas Attwood; anthem, "Lord, I have loved the habitation of Thy house," Dr. Iliffe; offertory sentences, Nos. 1 and 2, T. Mee Pattison. Evening: Introit, "O worship the Lord in the beauty of holiness," E. H. Thorne; anthem, "Send out Thy Light," Ch. Gounod; general thanksgiving, setting by Dr. Naylor; vesper, "Lord dismiss us," Alvan B. Young. Mr. Leaver presided at the organ. A collection was made at each service on behalf of the school funds.

Blackpool.—On April 2nd an organ recital was given in Springfield Road Chapel by Mr. S. E. Worton, R.A.M. (Hon. Cert.). The programme comprised selections from Stainer, Guilmant, Elgar, Lemare, Gounod, and an "Impromptu," which was encored. Miss Worton contributed songs by Neven, Handel, and Sullivan, the last one being loudly redemanded. There was a good audience.

Bournemouth.—Good Friday in Bournemouth was a very quiet day, being observed almost as strictly as Sunday. With the town full of visitors, it is not surprising, therefore, that the sacred concerts at the various Nonconformist churches were well attended, as were the services in the morning. In some cases, however, as at Richmond Hill Congregational and Punshon Memorial (Wesleyan), both close together (and both again near the Winter Gardens, where a concert was given), the high-class music provided attracted a good audience. At Richmond Hill, Barnett's "Good Shepherd" and Mendelssohn's "Hear my Prayer," together with some miscellaneous items, were given, Mr. Enos J. Watkins, A.R.C.O., conducting. The collection in aid of the choir funds amounted to about £20.——Mr. W. H. Hardick provided an excellent miscellaneous programme at the Wesleyan Church, the playing of Mr. Charles Fletcher (violin) and Mr. Beck Slinn, F.R.C.O. (organ), especially being appreciated. There was a large congregation.——At Boscombe Congregational Church Mr. S. Whitty Chandler conducted a performance of Gaul's "Holy City."——The annual Sunday School Festival of the Rosebery Park Baptist Church was held, the scholars giving the cantata, "The Prodigal Son."——A concert was given at the Pokesdown Congregational Church in aid of the choir funds. The first part of the programme consisted of the cantata "The Land of Promise," and the second part was made up of miscellaneous items.——A presentation has been made to Mr. and Mrs. Barkas on resigning the position of choirmaster and choir secretary at the Congregational Church, Westbourne, which they have held since the formation of the Church ten years ago. The presentation was made by Rev. A. Martindale, and consisted of a handsome silver tea service, sugar tongs, and spoons.——The Lansdowne Baptists are spending about £200 on their organ, which is being enlarged and improved.——It is proposed to build a good organ for the new Presbyterian Church (St. Mark's), which is nearing completion.

Chatham.—A new organ by Mr. August Gern was opened in the Bible Christian Church on March 27th, when a recital was given by Mr. E. Willmott, Miss Florence Acworth, Miss Batchelor, Mr. W. M. Newton, and Mr. G. W. Lane being the vocalists. The choir rendered several anthems.

Clifton.—A Lecture Recital was given in the Victoria Rooms on Wednesday, March 19th, by Mr. H. F. Nicholls, A.R.C.O., on Beethoven: His Life and Works. Dr. Frank Merrick presided, and in his opening remarks referred to the increased interest created in musical compositions by a knowledge of their authors. Mr. Nicholls gave a brief sketch of the master's life and history, and then passed in review his compositions, dealing especially with the renowned sonatas and immortal symphonies. Mr. W. E. Fowler, A.R.C.M., played four movements from the sonatas, and Mr. Maurice Alexander gave two violin selections, including the Romanza in F. Mr. A. E. Edgar was announced to sing the popular song, "Adelaide," but was prevented through indisposition. A vote of thanks to the chairman was carried at the close.

Elland.—At a concert held in the Baptist Chapel, Blackley, on March 16th, a short recital on the three-manual organ was given by Mr. S. E. Worton. An "Improvisation" on a popular hymn tune, previously sung by the congregation, was so warmly received that an additional solo was contributed.

Farnworth.—The school anniversary was held in connection with Albert Road Congregational Church on Palm Sunday. The preacher, morning and evening, was the Rev. B. Nightingale, Preston, a former pastor of the church. The combined choirs of the school and church rendered Berridge's anthem, "Come, Christian youths and maidens," at the morning service, and Darnton's "I will sing of the mercies of the Lord" at the evening service, when there was a large congregation. The children's hymns were "Hallelujah Echo" and "Come ye apart." In the afternoon a service of song, "The Bow of Promise," was given by the choir and children (reader, Mr. Ernest Kellett, B.Sc.). Mr. J. E. Nicholson, organist of the church, officiated at all the above services.

Glossop.—The annual choir festival was held in Littlemoor Congregational Church on Sunday, April 13th, when special music was given. At the evening service a selection from "Judas Maccabæus" was rendered with much effect, and Mr. E. Sidebottom, A.R.C.O., contributed several organ solos. Miss N. Thorpe was the vocalist. April 20th was "Choir Sunday" at Wesley Chapel, High Street. At the morning service the anthems were "Send out Thy Light" (Gounod) and "O worship the King" (Maunder); at the evening service "The Woman of Samaria" was given. The soloists were Miss Woodcock, Miss Corless, Mr. J. Garside, and Mr. J. B. Walker, Mr. H. Fielding ably presiding at the organ. The music throughout the day was of a high order, and reflected credit on all concerned.

Grimsby.—For the second time the George Street Wesleyan Choir gave Dr. Bowdler's cantata, "Calvary," in the Chapel, on Palm Sunday, after the evening service. A large congregation assembled, and evidently much appreciated the manner in which this excellent work was interpreted. The mocking chorus, and the chorus, "The Veil of the Temple," were given with splendid vigour and precision of attack, while the hymns were simply rendered to perfection. The solo parts were most carefully and sympathetically given by members of the choir, and the accompaniments were played on the organ with marked taste and ability by Mr. T. J. Bryant. Mr. Dawson, the choirmaster, who conducted, received many congratulations at the close.

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HECKMONDWIKE.—The anniversary services, in connection with George Street Congregational Church, were held on Sunday, April 13th. The choir sang special music at both morning and evening services. The introit at the morning service was, "Lord on us Thy grace display." The chant was taken to Elvey in G. Dudley Buck's "O clap your hands," was the anthem, the bass solo being effectively sustained by Mr. A. L. Barber. In the afternoon Farmer's "Christ and His Soldiers" was rendered. Miss Nellie Clough, of Dewsbury; Miss Clarke, Mr. K. Milnes, and Mr. B. G. Crowther very ably took the solo portions. The choruses were creditably rendered by the choir. Attwood's "Holy" was taken as introit at the evening service. The chant was sung to Robinson in E, which was followed by Bennett's "God is a Spirit," sung with great taste by Misses Marsden and Brooke, and Messrs. Milnes and Crowther. Haydn's chorus, "The Heavens are telling," was sung with force and vigour, the trio portion by Miss Marsden and Messrs. Brooke and Radcliffe. Mr. R. H. Bruce was at the organ, and Mr. H. Marsden was the conductor. At the close of the evening service the preacher, the Rev. C. H. Share, A.T.S., of Cleckheaton, paid a very high compliment to the choir on the way they had acquitted themselves.

LONG EATON.—Sunday, April 6th, was the date fixed for the anniversary of the Congregational Sunday School, and though somewhat earlier in the year than last year, the day proved to be fine, and very successful services were held. The collections for the day (£14) were not as much as formerly, but considering that the remainder of the debt on the class-rooms, amounting to £50, only recently been raised in connection with the Twentieth Century Fund, they were satisfactory. Mr. Jasper Hard, of the Nottingham Congregational Institute, was the preacher for the day. Mr. Hard is concluding his studies in Nottingham, and in June crosses the Atlantic to take charge of a church in Canada. The sermon in the morning was for the teachers; in the afternoon an address on "The Little Captive Maid" for the children, and in the evening a sermon for young people. Special hymns were sung by the children, and included Mr. A. Berridge's "Go Forward, Christian Soldiers," which was sung with so much success two years ago. H. E. Nichol's "Warriors of the Lord" was well sung, as was the same composer's "Glory to God on High." The success of the day was made by Miss Ruth Atkins, who sang the solo, "Come unto Me" (Nichol) with vocal accompaniment. Mr. A. E. Button was the conductor, and Mr. A. C. Harris the organist. A string septette accompanied the children.

NEWBURY.—It is a commendable feature of the Primitive Methodist Choir that, having raised the original outlay in the purchase of the organ, it seeks by holding an anniversary to obtain funds for maintaining the instrument, and also meeting the choir expenses, thus relieving the trustees of a charge which otherwise would devolve on them. The annual event for urging the claims of the choir for support took place on Sunday and Monday, March 23rd and 24th. On the former day services were conducted by the Rev. George Standing, of Chipping Norton, whose discourses were refreshing for their originality and practical application. At the annual meeting held on the Monday night Mr. Councillor Midwinter, J.P., presided, and addresses were given by the Rev. J. Neville, J. S. W. Stanwell, G. Standing (Chipping Norton), W. Brown (Abingdon), and A. Marshall (Faringdon). The report presented referred to several concerts given in town and country, and to the good feeling existing among the choir members, who are most attentive and regular in their duties, as was borne out by the registrar in his system of marking attendances at practice, as well as at services. Special hymns and anthems were used morning and evening, and in the afternoon a musically illustrated dialogue, entitled "Gideon," was given by eight young people. Mr. Charles Griffin and Mr. Arthur Smith, the regular organist, divided the work at the instrument. Mr. Smith conducted the anthems, which were rendered in a most creditable manner, and reflected great credit upon the performers, and were as follows: "March on ye soldiers true" (Darnton), "The Lord is my Light" (P. E. Fletcher), the solo in which was beautifully rendered by Miss P. Swaite. Collections amounted to £4 15s. 6d.

NEWPORT, MON.—An organ recital was given in Victoria Road Congregational Church on Monday, March 17th, by Mr. H. F. Nicholls, A.R.C.O. The programme included the overture, Ruy Blas (Mendelssohn), Melody in E (Rachmaninoff), Capriccio in D (Fumagalli), Seraphs Strain and Le Carillon (Wostenholme), and Coronation March (Meyerbeer). The choir also rendered two anthems. A silver collection was taken at the close.—Stainer's "Crucifixion" was given before a large congregation on Good Friday evening. The Rev. J. Bailey conducted the devotional exercises in the absence of the pastor (Rev. Elwyn Thomas) through indisposition. The solo parts were taken by Messrs. Pritchard, Gronow, Rees, Naish, and Jones. The prize anthem "Eternal Light" was also rendered at the close, the solo being sustained by Miss Mabel Gronow. Mr. H. F. Nicholls presided at the organ.

PONTREATH, CORNWALL.—The Easter Services in connection with the Wesleyan Church were brought to a close on Thursday, April 3rd, by a public tea in the schoolroom, which was well attended, and in the evening by a grand concert in the chapel, given by Mrs. F. Thomas' Violin, Mandoline, Banjo, and Guitar Band. There was a good congregation, and the concert proved a success in every way. The selections by the band were rendered with great taste and precision, and were well received. The vocalists were Miss Bertie Thomas and Miss Edna James, whose singing was good, and evoked much enthusiasm. The accompanists for the soloists were Mrs. F. Thomas and Miss Gwen Thomas, and for the band Miss Clara Kent. The chairman, the Rev. J. T. East, Mr. Blight, and others, spoke in the highest terms of praise of the concert. Mr. and Mrs. F. Thomas and pupils had a hearty vote of thanks.

SWINDON.—The sixteenth annual musical festival by the Victoria Street Congregational Choir was held on Wednesday, March 19th, in the Mechanics' Institute, where a large audience assembled. The work selected this year was Arthur Sullivan's oratorio, "The Prodigal Son," and admirably each and all came through the ordeal. The principals were Miss Susie Chirgwin (soprano), Miss Emily Chirgwin (contralto), Mr. Arthur Price (tenor), and Mr. Chris Graham (bass), all of whom have earned for themselves a good local reputation, which they certainly sustained on the present occasion. The choir numbered 120 voices, and their efforts were supplemented by a first-class orchestral band, consisting of about thirty performers, the

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whole being under the able conductorship of Mr. Wm. Hacker, who has laboured so long and so successfully to bring the choir to their present state of efficiency. The second part was of a miscellaneous character. The festival was resumed on the following Sunday in real earnestness. No doubt the success of the Wednesday gave great heart to the choir and conductor alike. The public, too, had not forgotten it, for the church was crowded, afternoon and evening; with pastor, officers, and all concerned, there was that commendable desire to do their best to make the festival a success. The morning and evening services were specially cheerful. The congregation joined heartily in the singing of the hymns, and the choir gave a splendid account of themselves in the choruses, the "Hallelujah" (Handel) being specially fine. The quartette, "God is a Spirit" (Bennett), sung by Messrs. E. and S. Chirgwin and Messrs. A. Price and Chris Graham received an effective rendering. The Rev T. Garbutt Vinson, who has only recently been called to the pastorate of this Church, is held in very great favour by the musical fraternity. He preached eloquent and appropriate sermons. In the afternoon the sacred cantata, "Joseph," was given; the work being rather long much had to be cut out. The soloists were: Soprano, Miss R. Spear; contralto, Miss L. Hill; tenors, Messrs. C. Fryer and A. Price; basses, Messrs. J. Hacker and W. Ponter. The contralto and bass duets were given with great effect. Mr. Arthur Price as Judah and Reuben was a great success. The orchestra played well, showing much taste and intensity of feeling. Mr. S. Adams at the organ was all that could be desired. The choruses were rendered with much precision.

TUNBRIDGE WELLS.—A selection of sacred music was given at Emmanuel Church as usual on Good Friday evening. The first part of the programme consisted of the "Passion Music" from Handel's "Messiah," and from the initial chorus, "Behold the Lamb of God," to the last chorus of this section, "Lift up your heads," the choir showed results of careful training and gave a most satisfactory rendering of each item. The elaborate runs in "All we like sheep" were sung in a manner which showed that the choir were not much troubled with technical difficulties, and the chorus representing the mocking of the mob, "He trusted in God," was given in a most effective manner. Miss Maude Elliott gave a most sympathetic rendering of "He was despised," and Mr. F. J. Holland was heard to great advantage in the exquisite tenor numbers in this section. The middle part of the programme was miscellaneous, and commenced with a hymn, after which Miss May Jones, a very promising young soprano, sang "Calvary," which was greatly appreciated. Leslie's "Pilgrims" was given by the choir (unaccompanied) in fine style, and Mr. Charles Palmer gave "O God have mercy," from Mendelssohn's "St. Paul," in a most artistic manner. Miss Maude Elliott still further enhanced her reputation as a vocalist in Gounod's "There is a green hill," and the beautiful setting of "Abide with me," by Meale, was sung by the choir in a most impressive manner. After the offertory, during which the overture to Handel's "Samson" was played by organ and orchestra, the last part of the programme was entered upon. It consisted of a selection from Mendelssohn's "Elijah," and commenced with a most beautiful rendering of "If with all your hearts," by Mr. F. J. Holland. Special mention should be made of the chorus, "He watching over Israel," which the choir sang in splendid style. This selection finished satisfactorily with the solo, "Lord God of Abraham," by Mr. Charles Palmer, followed by the quartette, "Cast thy burden." Handel's "Hallelujah Chorus" was given at the finish, and proved a fitting climax to the proceedings. The service was conducted by the Rev. W. H. C. Palmer, Mr. A. W. Pierson was leader of the orchestra, and the organist and choirmaster, Mr. Percy Prior, was at the organ. Hundreds were unable to secure admittance to the service, every space being crowded, and the collection realised over £16.

WHITTLEBROOK (NEAR MANCHESTER).—On March 30th, two special musical services were held in the Primitive Methodist Chapel. In the afternoon Mr. Thos. Sharples, Mus.Bac., gave an organ recital which was much appreciated. His programme included pieces by Handel, Lardelli, Dearnaley, Dudley Buck, A. Hollins, Grison, Wely, and Meyerbeer. Miss Whitehead and Mr. W. T. Wheeler gave vocal solos, and Miss Nichols played a violin solo. In the evening the anthems were, "And the Glory of the Lord" (Handel), "Awake up my Glory" (Barnby), and "Hallelujah Chorus" (Handel). The same soloists again delighted the congregation. Mr. R. Ainsworth, of Leeds, presided at the organ, and Mr. J. Cooke was the conductor.

WOKING.—A sacred concert was given in the Baptist-Congregational Church on the evening of Good Friday by a choir of forty voices and the following vocalists: Soprano, Miss M. Needs; contralto, Mrs. Bissell and Miss Currie; tenor, Mr. E. B. Eyre; bass, Mr. C. H. Cockerell. At the piano, Mr. J. L. Phillips; at the organ, Mr. G. Macdonald. Conductor, Mr. R. Taylor. The programme consisted of several well-known songs, followed by a large portion of the "Messiah." The concert was a distinct success. Miss Needs, notwithstanding a cold, sang exceedingly well, especially in "Rejoice" and "I know that my Redeemer liveth." Mrs. Bissell and Miss Currie (members of the chorus) did well in their various items. Mr. Eyre (hon. choirmaster at Christ Church, Woking) was quite at home in the tenor music, and Mr. Cockerell in the bass, whose rendering of "The trumpet shall sound" was most impressive. The choruses were very well rendered by the choir, which was composed of the church choir, supplemented by about an equal number of voices drawn from other churches. The Hallelujah was a triumphant conclusion. Mr. Phillips at the grand piano contributed greatly to the success of the concert. The organ is not good enough for concert work, but Mr. Macdonald used it effectively in the choruses.

WILLENHALL.—On Monday, March 24th, the choir of Walsall Road Wesley Church gave a highly successful rendering of Arthur Berridge's new sacred cantata, "The Love of God," under the conductorship of Mr. W. Summerfield. A large audience assembled notwithstanding the very unfavourable weather, and by repeated applause testified to the high appreciation of the work. The choir, numbering about thirty members, did their part splendidly—time, tone, and expression receiving careful attention. The soloists—Miss C. Jennings, Mrs. A. Bailey, Mr. Davis Hill, and Mr. I. Seddons—were in splendid voice, and delighted the audience with their fine rendering of the various recits., solos, and quartettes. Perhaps the most beautiful piece of the cantata was the solo, with quartette and chorus, "When I had wandered." Mrs. Bailey's rendering made a wonderful effect

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on the audience. "Let us love one another," by D. Hill, was rendered in grand style, his sweet tenor voice showing to the best advantage. "O love Divine, how sweet," by Mr. C. Jennings, was given in a very artistic manner. A miscellaneous selection concluded the programme of the evening. Mr. W. Summerfield is to be congratulated on the result of the concert. The cantata was repeated on Sunday, April 13th, by request, and was appreciated by a very large congregation. Mr. J. W. Bailey ably presided at the organ.

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Great Organ.

1.	Contra Gamba	16 feet.
2.	Large Open Diapason	8 "
3.	Small Open Diapason	8 "
4.	Hohlflöte	8 "
5.	Principal	4 "
6.	Harmonic Flute	4 "
7.	Twelfth	2⅔ "
8.	Fifteenth	2 "
9.	Mixture (3 ranks)	- "
10.	Trumpet	8 "

Swell Organ.

11.	Bourdon	16 feet.
12.	Open Diapason	8 "
13.	Lieblich Gedact	8 "
14.	Salicional	8 "
15.	Voix Célestes	8 "
16.	Principal	4 "
17.	Mixture (5 ranks)	- "
18.	Horn	8 "
19.	Oboe	8 "
20.	Clarion	4 "

Choir Organ.

21.	Viol di Gamba	8 feet.
22.	Dulciana	8 "
23.	Clarabella	8 "
24.	Rohrflöte	8 "
25.	Flauto Traverso	4 "
26.	Harmonic Piccolo	2 "
27.	Clarinet	8 "
28.	Vox Humana	8 "

Pedal Organ.

29.	Open Diapason	16 feet
30.	Bourdon	16 "
31.	Violone	16 "
32.	Principal	8 "
33.	Flute	8 "
34.	Ophicleide	16 "
35.	Clarion	8 "

Couplers (8).

36. Swell Super-Octave.	40. Choir to Great.
37. Swell Sub-Octave.	41. Swell to Pedal.
38. Swell to Great.	42. Great to Pedal.
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New Music.

NOVELLO AND CO., BERNERS STREET, W.

Contemplation. For the Organ. By H. A. Wheeldon.—A very graceful composition, specially suitable for the display of solo stops.

Coronation March. For the Organ. By Herbert W. Wareing.—Bold and vigorous with plenty of "go" in it. It can also be obtained as a pianoforte solo.

Andante. From Symphony No. 4 (by Mendelssohn). Arranged for the Organ. By E. T. Chipp.—The Pilgrim's March is here well arranged. It needs careful pedalling.

Overture to William Tell. Arranged for the Organ. By Edwin H. Lemare.—Organists fond of Overtures will find this a splendid addition to their repertoire. It is not overburdened, as so many "arrangements" frequently are.

The British King. Song. By A. A. Needham.—A good song of its kind, and just at the present time it ought to be very popular.

Lift my Spirit up to Thee. Song. By A. C. Mackenzie.—Well written, as may be presumed, but it will not appeal strongly to hearers.

School of Pianoforte Music. Edited by Karl Klindworth. No. 1, Rondo in C (Beethoven); No. 2, Rondo in G (Beethoven); No. 3, Andante in F (Beethoven).—This new series of publications for the pianoforte will be highly appreciated. The characteristic features are accuracy of text, minuteness of phrasing indications, and careful fingering. The preliminary instructions given with each piece, showing how certain passages are to be played, etc., are very useful. The type is good and clear.

The Village Organist. Coronation Number.—We have here a selection of pieces suitable for this special occasion, the most important being a March by Edward German, another March by Alfred Hollins, and Meyerbeer's well-known Coronation March.

Twelve Short Voluntaries. Third Set. By Max Oesten.—These are very useful for the harmonium or American organ.

METZLER AND CO., GREAT MARLBOROUGH STREET, W.

Coronation Prize March. By Percy Godfrey.—This is the composition that gained the £50 prize offered by the Worshipful Company of Musicians. It is effective and suitable for the purpose for which it is intended, and will certainly be much heard during the next two months. We much doubt, however, if any publisher would give £50 for the copyright of it in the ordinary way of business.

MUSICAL JOURNAL OFFICE, 29, PATERNOSTER ROW, E.C.

There were Ninety and Nine. Song. By Josiah Booth. 4s.—We are glad to see that this admirable setting by Mr. Booth is issued in song form. We strongly advise all singers in search of a good sacred song to get it.

Anniversary Hymns, Selection E. Twelve pieces. 1d.—Sunday School superintendents and choirmasters should certainly look at this selection, which contains popular and effective pieces by A. G. Colborn, W. Dexter Miller, W. H. Jude, A. J. Jamouneau, C. Darnton, Bruce Steane, L. C. Hill, Thomas Facer, Valentine Hemery, A. Berridge and A. H. Benwell. A remarkably cheap pennyworth.

The Triumph of the Cross. A Sacred Cantata.

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By Arthur Berridge.—This is Mr. Berridge's latest production, and some account of it will be found in another column. It is a distinct advance upon any previous work by this composer, and we can commend it to church choirs and choral societies.

J. AND W. CHESTER, BRIGHTON.

"*Rise up, my Love*," "*God is our Hope*." Two Songs. By Herbert Botting.—These are Biblical songs, and will be useful for church use.

To Correspondents.

A. J.—"Furlando" is an antiquated dance.

VIVACE.—♩=132, or thereabouts.

W. W.—You had better follow the composer's directions as far as possible. Some adjudicators are favourably struck with "original" readings. You are more likely, however, to win the prize if you keep to the traditional rendering.

NORTHERNER.—(1) Yes. (2) Yes. (3) Joseph Williams. (4) We cannot trace it. (5) Novello and Co. or Curwen and Sons.

The following are thanked for their communications:—J. B. (Whitby), F. S. A. (Elgin), W. J. (Exeter), W. J. M. (Hereford), T. T. (Hull), W. B. C. (Cromer), T. F. (Glasgow), E. E. (Dulwich), W. P. B. (Cardiff), S. J. (Dover), F. R. W. (Limerick), D. F. (Warwick).

Staccato Notes.

PADEREWSKI is said to be working on another opera. He and his wife have dined at the White House, Washington.

THE KING has expressed a preference for "God Save our Gracious King" rather than "God Save our lord the King."

AT the Memorial service for Mr. Rhodes at St. Paul's Cathedral there were thirteen side drums, two tenor, a bass, and a pair of kettle drums.

THERE is again some outcry against the power of the Archbishop of Canterbury to grant degrees. But hitherto he has certainly used that power wisely.

A CONTINGENT of the Sheffield Musical Festival Choir will sing the choruses in Dr. Elgar's "Ode" at the gala representation at the Opera House in June.

IT seems that Sir Frederick Bridge and Sir Walter Parratt will conduct alternately at the Coronation Service. The choir will consist of the lay clerks and choristers of Westminster Abbey, St. Paul's Cathedral, St. George's Chapel, Windsor, and the Chapel Royal.

Accidentals.

MARK TWAIN'S HYMN-BOOK.—Here is a characteristic letter which Andrew Carnegie is said to have received from Mark Twain recently:—

"DEAR MR. CARNEGIE,—Understanding that you are blessed at present with an unusual surplus of income, and knowing well your generous spirit and desire to do good to those who will help themselves, I want to ask you to make me a contribution of one dollar and fifty cents. When I was a young man my mother gave me a hymn-book, which I faithfully used. It is now, thanks to my efforts, worn out, and I think it should be replaced, and you are the man to do this. Appreciating to the full the generous deeds that have made your name illustrious in this and other countries, and believing that in making me this donation you will be carrying on the spirit of your work,—I am, yours faithfully,

MARK TWAIN.

"P.S.—Don't send the hymn-book; send the one dollar and fifty cents.—M. T."

THE ORGANIST.

I WONDER how the organist
Can do so many things;
He's getting ready long before
The choir stands up and sings;
He's pressing buttons, pushing stops,
He's pulling here and there,
And testing all the working parts
While listening to the prayer.

He runs a mighty big machine,
It's full of funny things;
A mass of boxes, pipes, and tubes,
And sticks and slats and strings;
There's little whistles for a cent,
In rows and rows and rows;
I'll bet there's twenty miles of tubes
As large as garden hose.

There's scores, as round as stovepipes, and
There's lots so big and wide,
That several little boys I know
Could play around inside;
From little bits of piccolos
That hardly make a toot,
There's every size, up to the great
Big elevator chute.

The organist knows every one,
And how they ought to go;
He makes them rumble like a storm,
Or plays them sweet and low;
At times you think them very near,
At times they're soaring high,
Like angel voices, singing far
Off, somewhere in the sky.

For he can take this structure, that's
As big as any house,
And make it squeak as softly as
A tiny little mouse;
And then he'll jerk out something with
A movement of the hand,
And make you think you're listening to
A military band.

He plays it with his fingers, and
He plays it with his toes,
And if he really wanted to
He'd play it with his nose;
He's sliding up and down the bench,
He's working with his knees,
He's dancing round with both his feet
As lively as you please.

I always like to take a seat
Where I can see him go;
He's better than a sermon, and
He does me good, I know;
I like the life and movement, and
I like to hear him play;
He is the most exciting thing
In town on Sabbath day.

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The Nonconformist Musical Journal.

Edited by E. MINSHALL.

A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

No. 174. JUNE, 1902. PRICE 2D.

Annual Subscription: 2s. 6d. post free.

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A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

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3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.

5. Our decision in all matters relating to the competition shall be final.

****

We would call the attention of our Metropolitan readers especially to the Nonconformist Choir Union Festival to be held at the Crystal Palace on Saturday, June 14th. At 4 p.m. the concert on the Handel Orchestra will take place, when a very interesting programme will be rendered. Besides choruses, anthems, and part songs by the large choir, and pieces by the N.C.U. orchestra, Miss Maggie Purvis (soprano) and Mr. H. Turnpenny (tenor) will give songs and duets. In the evening the cantata, "The Triumph of the Cross" (Berridge) will be performed in the Concert Hall. During the day Mr. Clegg, an organist of very considerable reputation, will give a recital. We trust our readers will do all in their power to secure a large attendance at this Festival.

****

From church to music hall is not a usual progression, but on a recent Sunday evening we understand Mrs. Brown Potter appeared at the Alhambra, where she recited, "Killed at the Ford," "Eve of St. Agnes," and "The Holy City," and also at St. George's Chapel, Albemarle Street, where the Rector is holding a kind of "full dress" service late in the evening, for those who dine late. Here "The Holy City" was again given as a recitation with organ accompaniment. The opinion seemed to be that it is much more effective as a vocal solo than as a recitation.

****

It is wonderful what enthusiasm will do. At a recent Wesleyan musical festival in Kent there was a singer in the choir who had attended three rehearsals and on each occasion had to bicycle no less than twenty-eight miles in order to be present. And yet some singers are afraid to walk a hundred yards, especially if they think it will rain before they get home again!

****

A correspondent asks us what is the proper length for an ordinary choir practice. It is quite impossible to give a definite reply as so much depends upon circumstances. We may say, however,

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that we believe in beginning to time and keeping hard at work for, say, an hour and a quarter. This is better than making four or five breaks for conversation between the various items to be practised, and keeping the singers a couple of hours.

****

At the recent meetings of the Congregational Union of England and Wales, a discussion took place on Sunday Schools, after a very interesting and broad-minded address by Mr. Elliott Viney. We were glad to hear Dr. G. S. Barrett plead for more attention to be given to the worship in Sunday schools. He feels that a simple liturgical service would secure the interest of the children, and would make the opening and closing devotions more real to them. Dr. Barrett prepared a book of services of this kind a few years ago, and we commend it to the notice of those who like his idea. It is published by the Sunday School Union.

****

We call the attention of our readers to a Coronation Service issued from our office, and arranged by Mr. E. Minshall for use in Nonconformist Churches on June 26th. We venture to hope that it will be found useful in securing a hearty congregational service. Two of the hymns are those that will be sung in Westminster Abbey. Words and Music are 2s. 6d. per 100; Words only, 9d. per 100. Specimens are sent free.

****

The choir chosen for the Coronation Service at Westminster Abbey will muster nearly 400, and will be drawn from all the principal choirs and musical institutions. The band will consist of about seventy performers, including the King's band, which will, of course, be on duty. Mr. Alcock, assistant organist of Westminster Abbey, and organist of the Chapel Royal, St. James's, will be at the organ. Sir Walter Parratt will assist Sir Frederick Bridge in the task of conducting the various marches before and after the service, and will, no doubt, also conduct his own composition. The fanfares will be played by a force of twelve trumpets (including eight players selected from Kneller Hall, the training school for military bandmasters), together with trombones and drums. The rehearsals will be held in the great hall of the Church House. The order of the music for the service is:—

Processional Anthem, "I Was Glad"	Sir H. Parry.
The Litany	Tallis.
Introit, "O Hearken Thou"	Sullivan.
Credo	Wesley.
Veni Creator	Ancient Plainsong.
Anthem, "Zadok the Priest"	Handel.
Confortare (after the crowning)	Sir W. Parratt.
Te Deum	H. Smart.
Homage Anthem, "Kings shall see"	Sir F. Bridge.
Offertorium, "Let my Prayer"	Purcell.
Sursum Corda	Marbeck.
Sanctus and Gloria in Excelsis	Stainer.
Final Amen	Orlando Gibbons.

Passing Notes.

SIR JOHN STAINER used often to condemn the speed at which our Church music is occasionally taken. As an example on the other side he instanced the singing at Rotterdam, where he once heard a tune sung at M.24 to the beat. An English cathedral musician has recently come forward with a similar experience. The worthy gentleman did not need to go so far from home. A visitor to Cornwall declares that at one of the Methodist churches which he attended there the tunes were taken so slowly that the congregation had "a long, full breath on each note." One hymn in particular proved so exhausting that in pity the preacher read out a line at a time! Even then, says the visitor, "we were panting." The same thing may be heard in the remoter parts of the Scottish Highlands, where you might absorb the essentials of a shilling "shocker" while the congregation are getting through four verses of a psalm.

City life is far too short for this leisurely style of psalmody. On the other hand, there can be no doubt that in many churches the singing is taken too fast; indeed, I have heard the hymns scampered through in a manner which I could only characterise as positively irreverent. The practice is especially reprehensible when applied to the old Reformation tunes, the tunes which Havergal described as "grave but cheerful, dignified but chaste." There ought really to be some discrimination. The Middle English tune may be taken at a moderate speed, while the quite modern tune will sometimes stand a brisk movement; but to race through the "Old Hundredth," and "Winchester," and "London New" as if the lives of the singers depended on making the shortest possible time, is neither good art nor good worship.

I like that idea of the Leicester Opera House management of preventing an unwelcome speaker from being heard by ordering the band to play. To be sure it is not quite a new idea. Dr. Isaac Barrow had it tried on him at Westminster Abbey one Sunday when his sermon proved too long for the officials. They went to the organ loft and had the divine "blowed down." But the case of Mrs. Kendal and the Leicester Theatre band may be taken as establishing a precedent, and the example set might well be followed in various directions. A long-winded chairman might be cut short by the pianist thundering out the "Tannhäuser" overture, or a prosy village lecturer could have the local brass band turned on to him as an extinguisher. Even the church organist might play his little part in that

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way when some latter-day Barrow is thumping his "Tenthly, my brethren," out of the pulpit cushions. A dose of Lefebure Wely or "the flamboyant Scotson Clark" would soon make him realise that he must postpone his tenthly to "a fitter opportunity."

I have always contended that the less we know of the private life and character of certain geniuses the better. Now look at Wagner, who is the demi-god of the modern concert-goer. I read in Mr. W. J. Henderson's recent life of the master that he found it impossible to work unless in the most luxurious circumstances and surroundings. "I cannot sleep on straw and drink bad whiskey," he said. He liked rich colours, harmonious decoration, out-of-the-way furniture, well-bound books. He must be clad in purple and fine linen if he would accomplish "the terribly difficult task of creating a non-existent world." He wore silk underwear at all times, and paid the most extravagant prices for his dressing-gowns, which were made to his order by one of the leading Viennese dressmakers. Isn't there an unmanly weakness about it all? Bach lived and worked in comparative poverty; Mozart was laid in a pauper's grave; Schubert did not leave the price of his coffin. These were *men*, and they triumphed in spite of their circumstances. Why could Wagner not have been a man too?

It is pitiful to think that if Wagner had not been able to gratify these luxurious tastes we might have had no "Lohengrin," no "Parsifal," no "Tannhäuser." That luxury was a necessity to him seems perfectly clear. Indeed, he expressly said so. "I must," he wrote, "be coaxed in one way or another if my mind is to accomplish that which I have set myself to." To Liszt he remarked plaintively, in 1854, "No one knows the needs of people like us." Certainly the Philistine does not know. But whether these things should be enlarged upon by the biographers is a doubtful question. Personally, I cannot help feeling a certain contempt for Wagner when I read such details of his private life; and I begin to wonder whether it would not have been to the composer's lasting advantage had we known as little about him as we know about Shakespeare or Dante. When you are listening to "Lohengrin" you don't want to know whether Wagner drank good or bad whiskey, or didn't drink whiskey at all.

I have been reading the newly-published life of the late William Black, the novelist. It is perfectly evident that Black knew nothing about music. Here is how he nods in one of his best known stories: "In an ordinary ball-room, when there is a pause in the music—a dotted note, for example, in a waltz—that momentary space of quiet is filled with the rustling of silk and muslin." Fancy a pause produced by a dotted note! It was Black who distinguished himself by describing one of his heroines as playing an unheard-of and impossible sonata of Mozart's in A sharp major. That would indeed be a *black* key!

J. CUTHBERT HADDEN.

A Musician's Holiday.

WE had a rare treat last September. Having exhausted the cathedrals of England, Scotland, Wales, and part of Ireland, and figuratively speaking, like Alexander the Great, weeping that we had no more to conquer, we decided to go abroad again. We travelled to London, Dover, Ostend to Cologne, which we had long desired to visit. We heard two services on Sunday morning, one being High Mass at 9.30. There was a large and good choir, and, to my great delight, the music was "Alla Capella," in Palestrina style, entirely unaccompanied, the organ only playing interludes. The instrument is handsome but antiquated—the reeds are vile—but the organist was a capable one.

We next went on to Strassbourg, where we heard Matins on Monday morning. The splendid Silbermann (nave organ) has been entirely rebuilt recently. We heard the choir organ only—a most charming specimen of a Merklin, exquisitely played, and a great treat to me. The voicing is lovely—"Frenchy," of course.

We passed on to Zurich and Lucerne, where we heard a recital on the famous cathedral organ. I was greatly surprised with it, until I read in the programme that it has been renovated not long ago. The reeds are very good. The organ is powerful and brilliant, but more diapason tone would be an improvement. The "Storm Fantasia" was immense as regards thunder, wind, and rain, but musically the piece was poor compared with Lemmens's. The Vox Humana was fascinating to the last degree. I imagine that it is in a "double swell," it was so "distant." The slightest noise in the building quite obscured the tone.

We passed on to Meyeringen, Brienz, Thün, Berne, Bâle (a magnificent organ in each of two last cathedrals), *viâ* Rheims, Calais, Dover to London.

On Sunday morning we attended St. Paul's Cathedral. Oh! what a magnificent service we had—never anything to equal this—including Choral Communion, which we stayed to join in. I wonder whether there is a more magnificent organ. As to the choir, Cologne is not to be compared to it. Our boys' voices are far superior. We shall never forget this service. In the afternoon we went to Westminster Abbey, which was very good also. Anthem, "The Wilderness" (Goss); bass singer "A1"—most enjoyable. Evening, St. Margaret's, Westminster, Harvest Festival. We had a surprising time there. The organ—glorious. Lemare was in the States, but the deputy was perfectly satisfactory. Anthem, "Rejoice in the Lord" (Martin), was grandly sung and played. The quartett, unspeakably lovely. They sung a gorgeous Te Deum at close of service. I never had such a Sunday in my life, and I was very proud of our English Church music. We have nothing to be ashamed of either in choirs or organs.

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Music at the David Thomas Memorial Church Bristol.

THIS is a Congregational Church situated at Bishopston, within a mile or so of the famous Clifton Downs. It was erected twenty-six years ago in memory of the Rev. David Thomas, of Highbury Congregational Chapel, father of the present pastor, the Rev. H. Arnold Thomas, M.A. Up to the year 1900 the only pastor at the Memorial Church was the Rev. W. Clarkson, B.A., who was compelled to give up his charge owing to ill health, which terminated in a call to higher spheres in April last. Mr. Clarkson left behind him a fine record of splendid service during this long period, abundant testimony in this respect having recently been afforded by the religious press in general.

In June of last year a very worthy successor was found in the Rev. Hugh C. Wallace, a young man of remarkable ability and earnestness, who a few years back married a sister of the Rev. Dr. Horton, of Hampstead, who doubtless makes an excellent "co-pastor." Mr. and Mrs. Wallace came to Bristol from Blackburn, where they were previously stationed for three years. Apparently an extended field of usefulness led them to accept the invitation to Bristol, though the church was well-nigh empty at the time, and the deacons held out but poor hopes of good congregations. Heeding not their fears, however, Mr. Wallace set to work with a will, and "where there is a will there's a way," so that very soon he became a pioneer in the neighbourhood, and now the church can scarcely contain the crowds which flock to hear him Sunday after Sunday.

Mr. Wallace seems brimful of modern ideas, with any amount of courage in putting them into practice, and if his methods do not altogether appeal to the strongly puritanical folk there is no doubt of his having caught the ear of present-day worshippers, and, perhaps, no small amount of sympathy from the so-called "Man in the Street." He has a very telling voice, and an intensely earnest delivery, at times thrilling and passionate, which compels his listeners to "sit up," so to speak —a *preacher* through and through; in fact, he is a subject one might enlarge upon considerably, but in this article we have to deal with the music of his church.

Mr. Frederick A. Wilshire entered upon his duties as organist and choirmaster on the same Sunday as his friend and colleague, Mr. Wallace, commenced his ministry. We have seldom met a more enthusiastic musician than Mr. Wilshire, especially in regard to the music of the Free Churches. Some few months back a writer in *Musical Opinion*, made an attack on the quality of Free Church musical doings generally as compared with the music of the Episcopal Church. This put Mr. Wilshire's blood up, so that for several months he waged war with various correspondents in the columns of our contemporary, and fought like a hero, letting them know that so-called "Chapel music" was by no means the poor stuff they had thought it to be. Born at Hanham, near Bristol, in 1868, Mr. Wilshire early evinced musical tendencies, playing in public at twelve years of age, and was soon after appointed organist of the Hanham Congregational Church, where for a long period his father has been a deacon.

In 1885 he placed himself under the late Mr. R. J. Vosper, organist at Highbury Chapel, Bristol, for whom he afterwards frequently deputised, and who put him in touch with the music of the great masters. In 1886 we find him organist at St. Michael's Church, a few miles away, and in 1889 he was appointed organist and choirmaster at the Warmley Parish Church. Work amongst the Episcopalians does not appear to have been altogether congenial to him, however, for in 1897, he returned to his old church at Hanham, where a new organ had been built. He then got together a capable choir, and was soon able to render some of the best anthems and oratorio choruses, both at their own church and at several neighbouring parishes in churches of various denominations, including an Episcopal Church. At one chapel, after an effec-

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tive rendering of Mendelssohn's "Hear my Prayer," one good soul rose up and publicly thanked God for the gift of such beautiful music. In 1900 Mr. Wilshire formed the Hanham Choral Society (with Mr. George Riseley, from whom he had some organ lessons, as president), and they have since performed Rossini's "Stabat Mater," Gounod's "Redemption," the "Messiah," etc., etc., and are now getting up the "Hymn of Praise." He is able to continue his connection with this society in addition to his work at the David Thomas Memorial Church, and on a recent occasion he brought his Hanham friends over to the Bristol Church, where they gave a much appreciated sacred concert. In addition to his abilities as an organist and conductor, Mr. Wilshire is very clever at giving humorous musical sketches. In this respect he is much in demand at concerts, At Homes, etc., all round the district; he thus comes into contact with a large circle of acquaintances, and is very popular with them.

The musical service at Bishopston is as fully choral as at any of the Free Churches of the advanced type. The Congregational Chant and Anthem Book is used, with Mr. Garrett Horder's hymn book and the Bristol Tune Book. Occasionally tunes from the Congregational Church Hymnal and Hymns A. and M. are also used. "Order of Service" slips are printed each week, and freely distributed in the pews at every service. At the back of these slips a list of the engagements of the week is displayed, which does away with the long list of announcements which so often mars the decorum and the sanctity of the ordinary Free Church service. Very little expense is entailed in thus printing the list of hymns, anthems, organ voluntaries, lessons, solos, etc. In many churches where it is objected to on the ground of cost we are glad to find it to be the pleasure of some individual member to defray the same, and thus help towards things being done decently and in order.

Looking over the list for Easter Sunday last, when we had the pleasure of being present, we find the organ voluntaries included, in the morning, "Adagio" (Scotch Symphony) (Mendelssohn), "Allegretto in A flat" (Wolstenholme). Organ Concerto, No. 6 (Handel); in the evening, "Largo" (Handel), Organ Sonata, No. 2 (Mendelssohn). The anthems for the day were: "O Saviour of the World" (Goss), "They have taken away my Lord" (Stainer). Solo at evening service: "There were ninety-and-nine" (Booth). There must have been thirty-five or forty choristers present on the occasion of our visit, when the church was packed to its utmost capacity—in fact, it was a record night, one of the deacons said. There must have been nearly a thousand people in the church, which, by the way, is lofty, light, and airy.

The following programme was rendered at a short musical service at the close of the evening service: Offertoire for Easter Day (Batiste); solo, "He shall fed His flock" (Handel). Miss Ella Davies; "Romance in D flat" (Lemare); solo, "Behold, I stand at the door" (Jude), Mr. Alex-

ander Tucker; Allegretto (Martini); Postlude in D (Hamilton Jefferies). This will serve to show in some measure the quality of the music rendered.

Mr. Wilshire has a high idea of the part music should take in Divine worship, and always exercises great care in selecting suitable tunes, anthems, voluntaries, etc. A monthly leaflet is issued giving Mr. Wallace's subjects, so that Mr. Wilshire is able to choose music in keeping with the same, and in this way the whole service is quite in harmony. Congregational singing comes in for careful attention also. Mr. Wilshire says his chief aim is to get the people to sing; when playing he feels much in the same position as the man at the wheel, that he has complete control of the congregation, and can thereby get *forte* or *piano* effects, suitable *tempo*, etc., etc., as he wishes. He abhors frivolous and tawdry voluntaries, and always seeks to make every part of the musical service as good as possible.

The organ is of good size and tone, and is placed by the side of the chancel with the pulpit on the opposite side. Between the two are some six or seven rows of choir seats, all on the same level, and facing the congregation, a somewhat awkward arrangement, we thought, for getting good musical results. The whole service was bright, dignified, and altogether inspiring. The choir did well in the anthem, and also made a good lead in the excellent congregational singing, which was a feature of the service.

Mr. Wilshire's accompaniments to hymns, anthems, and especially the solos, were those of the good all-round musician which he undoubtedly is.

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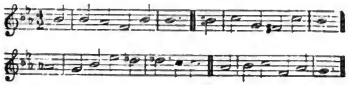
The Tenor Part in Barnby's Hymn Tunes.

By J. R. Griffiths, Mus.Bac.

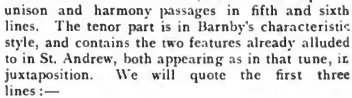
ONE of the most formidable difficulties which a young beginner at the organ has to encounter is that of rendering the left hand independent of the pedal part. At first this particular hand reveals a startling attachment to the feet, and dances attendance upon their movements to a most surprising degree. Should the pedal part proceed upwards, the left hand is ready to accompany it at once in the same direction. Or should the pedal part move downwards, this obsequious hand immediately displays its willingness to go down too. In short, Ruth-like, it seems to say to the foot, "Whither thou goest, I will go; and where thou lodgest, I will lodge."

"But," says the reader, "what has all this to do with the tenor part in Barnby's tunes?" Well, to this question we may reply in the profound words of Captain Cuttle: "The bearings of this observation lays in the application on it." A frequent practice of the writer when dealing with the organ difficulty just referred to, is to give the pupil an easy, well-known chant or tune, assigning the bass part to the feet, the soprano and alto parts to the right hand on one manual (the Great, for instance), and the tenor part to the left hand on another manual (say the Swell). By using soft 8 ft. stops on the Great, and a trumpet on the swell, and the Bourdon and Great to Pedal coupler for the pedal, the tenor part will be made to stand out prominently as a solo. After a course of chants and tunes played in this way, the left hand begins to get accustomed to its new function, viz., the playing of an *inner* part, and thus gradually becomes independent of the movements of the feet. While adopting this plan with a pupil recently, the writer noticed as she was playing one tenor part after another in this prominent manner, that some tenor parts were quite melodious compared with others. In some cases the part was felt to be just a *filling in of the harmony;* in others it was clearly a *melody in itself.* And, glancing at the composer's name he found, in more than one instance, it was that of the late Sir Joseph Barnby. His interest once aroused, he turned up tune after tune by this well-known composer, and found, as he had begun to expect, that the majority of them had particularly interesting and melodious tenor parts.

Let us examine a few of his tunes, taking as our handbook the collection published by Messrs. Novello and Co., in 1897—the year following the composer's sudden and lamented death. We find here no less than 246 tunes, many of which have found an abiding place in modern hymnals. No. 4 is his well-known St. Andrew, an adaptation of his short anthem "Sweet is Thy mercy, Lord." The tenor part is so melodious that we venture to give it in full. Notice, by the way, that it contains two of Barnby's favourite tenor progressions, (1) an ascent, stepwise or by leap, to the upper tonic, and (2) the use of the flattened leading note.



One of the finest tunes ever written is doubtless Barnby's St. Chrysostom (No. 185); and, perhaps, of all his tunes it is the best known. To those who have heard it sung at St. Anne's, Soho, to the words "Jesu, my Lord, my God, my all," and in connection with the annual performance of Bach's Passion Music which Barnby instituted at this church, the tune has a charm which must be experienced to be described. It is devotional to the highest degree, and one which lifts the worshipper completely away from things earthly. As a composition, it has many points of interest apart from the tenor part, which is melodiousness itself: notice, for instance, the beautiful sequence in the soprano and bass parts between the first and second lines of the hymn, also the absence of the third in the fifth chord of third line, and the interspersed unison and harmony passages in fifth and sixth lines. The tenor part is in Barnby's characteristic style, and contains the two features already alluded to in St. Andrew, both appearing as in that tune, in juxtaposition. We will quote the first three lines:—



It will be noticed that the two tunes already referred to are both in the key of E flat. This leads us to observe another feature of Barnby's, viz., his fondness for this particular key. The writer was so struck by the frequency with which this key was employed that he looked through the whole of the 246 tunes and found that no less than sixty-three had the key-signature of E flat! In other words, practically one-fourth of his tunes have this signature! Of the sixty-three, six are in C minor, and one partly in C minor and partly in E flat. Thus, out of twenty-four possible keys, only two are employed for one-fourth the total number of tunes.

Our concluding example in this prevailing key of E flat is No. 205, the popular tune to the words, "For all the saints who from their labours rest." The opening line of the tenor part is particularly inspiring, and worthy of our notice; and as this is necessarily a rousing tune, we are not surprised to find the presence of the rise to the upper tonic, nor the absence

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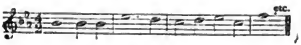
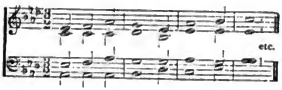
of the flattened leading note. Here is the opening line of the tenor part:—



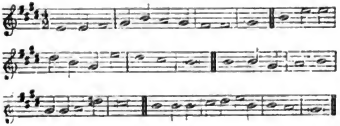
An unusual feature of No. 177, a tune to "Just as I am," is the doubling the soprano part by the tenor. The doubling is only for four chords, but the effect is good:—



The tune Bethlehem-Ephratah (No. 134), opens thus in the tenor part:—

reminding us (though this is doubtless a coincidence) of the opening strain of the soprano part of Sir John Stainer's tune to the words "There is a blessed home":—

Our last example shall be from the tune to "Saviour, again to Thy dear name we raise" (212), the tenor part of which is every whit as interesting as the soprano part. It contains both of Barnby's characteristic features, and is worthy of quotation in full:—



It is obvious that considerations of space prevent us from giving further examples of Barnby's tenor parts. Interested readers, however, will easily find others for themselves. At the same time, they will, of course, bear in mind that though we said the *majority*, we did not say the *whole* of this composer's tenor parts were conspicuously melodious. For instance, of the under parts in his well-known tune to "When morning gilds the skies," the bass is decidedly the most interesting.

The writer confesses to a considerable amount of curiosity as he searched the biographical notices of Sir Joseph to find if he had a tenor or a bass voice. One would naturally expect from the tunefulness of his tenor parts he must have been a tenor. And this supposition was realised on finding that the composer's voice was a pure tenor. One writer remarked in an obituary notice of Sir Joseph, that his voice was "capable of patterning the nicest shades of expression and voice quality. . . . With tenors he was most exacting, and his attention to them in his choir (the Royal Choral Society) . . . . has raised the tenors this season to a higher pitch of excellence than I have ever known them to be." May not this fact have something to do with the melodiousness of Barnby's tenor parts? In any case, his tunes are a great heritage to the worship-music of English-speaking peoples throughout the world, and will long keep fragrant the memory of the genial composer.

The Interpretation of Songs.

THE rôle of a song interpretee is a comparatively new one, and there never has been a time when there were so many excellent song recitalists or such quantities of new and attractive music for them to sing. The day of the old operatic concert company is about over, and the singing of songs takes its place. A few years ago no one thought of going about the country singing a whole evening's programme, but now many people are doing it, and doing it extremely well. The field offers many attractions to those singers who are intellectual, and are not satisfied with simply going about the country singing an aria or two, learned parrot fashion.

For the last few years there has been a great interest in searching in remote places for gems of melody and verse that have been hidden away among the dusty manuscripts of the library shelf or preserved by mouth to mouth transference from one generation to another. So there are now available to every singer recitalist anthologies of old Italian melodies, French chansons, French, German, Italian, Scotch, and Irish folk-songs, and, indeed, songs from nearly all people, however primitive. These have been collected and edited by industrious and, in many cases, extremely competent musicians who have recognised the innate musical value of a genuine folk-song. In the realm of the art song, we have the marvellous list of songs from Mozart down to Strauss, Liszt, and Brahms, covering nearly every musical difficulty and every shade of emotional expression.

Now, the interpreting of these songs is the mission of the song recitalist. Broadly speaking, a song is a musical picture of a mood; and it is not an easy task for a singer to change his mood with entire freedom, and with such clear and distinct delinea-

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tion that it is perfectly apparent to his audience. When he is singing in a foreign language it becomes far more difficult, because a large part of his audience, while hearing the quality of his voice, can only guess at the meaning of the words.

As a broad proposition, I think, therefore, that the singer's task is made easier by singing in English whenever it is possible. This, in a measure, is less necesary when there is an English translation furnished with the programme, for the translation enables the singer to sing the original words with that attention to the perfect adjustment of words and musical phrase that is absolutely necessary for good interpretation. Nearly all the great modern song writers have been extremely careful to construct their musical phrases to bring out the meaning of the words. Or, as Robert Franz put it, "the melody must grow out of the words." This principle the singer must apply even as much as the composer. He must bring out each phrase with a just appreciation of the weight of meaning, attaching to each word and bringing the stress of his voice to bear upon the right syllable at the right time and in the right way, so that each phrase may be illuminated, as it were. This is done largely by a special stress upon the consonants of the syllable, and by the use of large, free vowels. Of course, the first thing one must do in the interpretation of a song is to decide what the poet meant by the poem, and then whether the composer has carried out his intentions or not. In other words, he must decide what the mood is that he is to interpret. It is not always an easy matter to decide this, so it seems, for almost any poem or song is capable of more than one interpretation.

Let us take, for example, that wonderful song of Schumann's "Ich grolle nicht." Here is the picture of a lover whose sweetheart has deserted him. She has married another for position and luxury, and has reaped a reward of misery and woe. The lover sees her surrounded by all the luxury that money can buy; but he also sees that the serpent of unhappiness and misery is gnawing at her heart. So the lover says he will not complain of his lot even if his heart should break. All this is perfectly plain from a reading of the words. But deeper than all this lies the inner meaning of the poem. Is his spirit one of forgiveness or one of hatred and exultation? Is he glad she is so unhappy or is he forgiving? A friend used to say that this "Ich grolle nicht" meant "I can stand it if you can." However this may be, it covers the point in question, that the singer must find the inner meaning of the poem and try to interpret it with all the means at his command.

But the means are so limited! He has, firstly, the colour of his voice; then the enunciation of the words and some facial expression. This brings us to the consideration of the most important point of all—the singing.

I say emphatically that, first of all, he should train his voice to the last notch of perfection. It is true that some singers have succeeded in becoming celebrated recitalists who have really never been fine singers in the accepted sense of that term. The cases that occur to mind have been those who had extraordinary gifts of emotional nature and interpretative powers. After all is said and done, there is nothing so attractive to an audience or so satisfactory to the singer as a mastery over the art of singing—just plain, beautiful singing. I mean the kind spoken of in a book on the opera, where a singer is referred to as follows:—

"This admirable singer never even tried to throw emotion into his singing, any more than he tried to act; yet he would often arouse audiences to the frantic pitch of excitement, and coolly draw tears from many an eye—*by sheer beauty of tone and musical plastics.*"

The italics are mine, and express the idea I wish to convey. The tendency of modern music has been away from that which is beautiful *merely as beauty*, and song-writing has followed the example of instrumental music to a certain extent. This is natural enough, for the composer no longer writes simply to make beautiful melodies; he writes to express what is in his heart or to delineate the mood of the poem, regardless of whether it may lead him into ugly phrases or not.

This is all as it should be, of course, but when the art of singing gives up its search for beauty, pure, simple, chaste beauty—beautiful tone for its own sake—we shall be deprived of that which is its greatest glory.

It seems to me the first duty of the recitalist is to sing beautifully, for at least four-fifths of his work; the rest need not be ugly even if it be stormy. I do not mean, when I advocate so much attention to pure singing, that we are not to try to be expressive, or that we are not to "throw ourselves into the song." That is farthest from my thought. I am only trying to emphasize what seems to me so important and so often underrated—the emotional value of beautiful tone that does not try to express anything but *beauty*.

Perhaps I might be permitted a word, in closing, about the way I study songs myself. Having chosen the songs I wish to sing, I study the words carefully. If they be in German, French, or Italian, I translate them literally, so that I know the exact meaning of every phrase and the relative significance of every word. If I sing it in English I change the translation, if there be one, until I am well satisfied with the relation of words and notes, taking great care not to place unimportant words on accented parts of the measure.

When this part of the work is satisfactorily done, I practise the song over and over again until I comprehend it *musically*, that is to say, the intervals, time, etc. I am then free to express what I find in the song, untrammelled by any musical limitations. I confess that I occasionally change notes in a song when it contains some that I cannot sing; I also transpose them, without hesitation, into a key that fits my voice. I save my voice by singing the music *mentally* over and over again. I do the

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same phrase as many times as I like until I feel that I understand it. I consider this mental study of the songs by far the most valuable. I study the accompaniment carefully, too, to point out any special musical thought to my accompanist, so that my interpretation of the song may be borne out in the accompaniment.

When all this care has been given to the song in the study of it, the performance can attain a high degree of spontaneity.

"A Sunday Off."

BY A CENTRAL LONDON ORGANIST.

I HAD been superseded (for the day). The Sunday-school authorities had commandeered the choir seats for a scheme of decoration, on the occasion of the anniversary, and the school organist was appointed to officiate during the whole of the day, it being an axiom with our superintendent that on this particular day, at all events, all that could possibly be done by the "school people" should be done by them and no one else. It would not be profitable to discuss here whether this is entirely courteous to the organist of the church, or whether it is the system usually adopted on these occasions. I am inclined to think the answer would be in the negative to both these propositions; but the unaccustomed fact remained that I was free for the day; and though at first I had ambitions to "wander far afield," yet on casting my eyes down the Saturday column of preachers and services, I noticed a place close by which I had often heard of and mentally resolved to visit, and this "free day" enabled me to satisfy my desire.

On this particular Sunday morning, therefore, I made my way to Guildford Street, and mingled in a select crowd of visitors who were strolling leisurely into the great open space in front of the Foundling Hospital. I do not know if all your readers have been to the delightful Sunday morning service (for so it proved to me) held in the chapel of this institution, but it would certainly be worth their while to do so if they ever get the opportunity. The combination of attractions here for eye and ear alike is indeed great: the old-fashioned, straight-backed pews and the remarkable architecture of the interior of the chapel; the stained glass windows, full of the coats-of-arms of past benefactors and governors; the Handel organ; and, above all, the rows upon rows of quaint-costumed children—a pretty yet pathetic sight.

Armed with a prayer-book of uncertain date, I was not quite able to follow the whole service with ease so far as preciseness went; whether to be ashamed of this fact or to glory in it as a Nonconformist I am not quite sure. But one thing seems to me certain, that there is something indefinably devotional and dignified about such a service as this—at any rate, to one who seldom worships with the Anglicans—which is missing in our Free Church sanctuaries, or the most of them, although it is quite possible that much of this feeling would gradually disappear with a course of regular attendance and frequent participation in this essentially liturgical form of service. It is, however, the singing which is the unique attraction for most visitors to the Foundling Chapel, and it was indeed a treat to hear the fresh young voices of the children's choir, reinforced of course by a few professionals, who occupied seats in front of the organ, pouring out melody with such an effect as only trained children can. Elaborate settings of the Te Deum and Benedictus, the exquisite hymn-anthem by Myles B. Foster, "O for a closer walk with God," and the duet, "Now we are ambassadors," followed by "How lovely are the messengers," were all included in the service, which only contained one hymn for congregation, "There is a blessed home," and this was taken verse by verse as an alternate quartet. But we were there to *listen*, and personally I found the greatest sense of blessing was attained in just *listening*, a fact which many of our congregations seem slow to appreciate and act upon, even for the short time in the service while an anthem is being rendered.

At the end of the service the visitors inspect the dormitories, and the picture gallery and museum, finishing by watching the children sit down to their dinner, a function which is preceded by a quaint "grace," led by brass instruments, and sung to Handel's tune, "Solomon." For the music-lover the museum room is sacred ground indeed, as the keyboard of the original organ upon which Handel played is here in one corner, while here also, as is well known, are the "Messiah" scores which he bequeathed to the Hospital, in which he took such a kindly interest.

Evening comes on apace, and the question arises, Whither? As my Nonconformity has by no means been knocked out of me by the recollection of the morning service, pleasant and inspiring though it was, I resolve to visit the cathedral of West Central and Baptist Nonconformity—Bloomsbury Chapel—where the veteran Rev. Chas. Williams, late of Accrington, is announced to preach. Arrived in good time, I watched the congregation enter, and even in the few minutes which elapsed between my arrival and the commencement of the service, I had discovered that the secret of a large part of the success of our Free Churches lies in the contrast which they present to those of the Episcopal Church in the matter of welcoming visitors and fellow-members, and making them feel at home. It is no doubt the case that this result is often attained by the loss of other good qualities. The

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lack of that reverence and devotional feeling in which our Church brethren excel, is often painfully apparent among us; but it surely should be for us, as Free Churchmen, to blend the two attributes, and so make a long stride towards perfection in the "manner of assembling ourselves together."

The singing at Bloomsbury was in many respects quite opposite in character to that at the Foundling Chapel in the morning. While it is indeed true that one may obtain help by listening to the singing of others, yet I could not but feel that there is, after all, nothing like a full volume of sound from the whole congregation to lift one up to the very highest level of worship in the service of praise. This effect was certainly attained at Bloomsbury, although the whole of the hymn tunes that were sung vividly recalled byegone days in country districts, as they were of the "repeater" order, with the well-known "runs" which abounded in the tunes of the olden time. An inquiry after the service as to this revealed the fact that a service of song, entitled "Hymns and Tunes of Long Ago," is in great favour at Bloomsbury, and these tunes were selections from that book—a quaint idea, and justified by success so far as this particular service was concerned, although disappointing to the writer, who had hoped to hear some tunes in which he could join, and make up somewhat for the silence of the morning.

The choir here is a fine large muster of over forty voices, but there was no opportunity for a good judgment of their powers as a body, as the chant and anthem were taken up very generally, and the piece sung during the offertory was another of the tunes just referred to.

The Rev. A. R. Buckland's scholarly discourse in the morning, and the Rev. Charles Williams' impassioned missionary sermon in the evening, were well worth being heard by even larger congregations; and as I walked home through the quiet West Central squares, there was much to ponder over in the sights and sounds of the day.

Arrived home, I heard that our school anniversary had been such a success that the church had been "crowded out," and that the preacher in the morning had been "lovely." But I, who have had some experiences of the church when it has been "crowded out" before, and who also have lively recollections of some of the jingling rhymes connected with anniversary music in general and ours in particular, thought of the Foundling Hospital singing and the quiet but hearty service at Bloomsbury Chapel, and I was quite content.

Dr. C. W. Pearce on Church Musicians of the Nineteenth Century.

THE following is an extract from an able lecture by Dr. Pearce on "English Church Music":—

"With the dawn of the 19th century came another period in the history of our English Church music. Handel's influence waned, and our composers turned their attention to other models. It is interesting to trace in their music the different sources of inspiration. Very early in the century we find the style and manner of Haydn and Mozart reflected in our services and anthems; later on, Beethoven, Spohr, and Mendelssohn were in the ascendant, and now-a-days, if any foreign composer may be flattered by imitation in this respect, I should say Richard Wagner was the man. Battishill died in 1801, and amongst those Church writers who had attained maturity at the beginning of the 19th century were Thomas Attwood and Samuel Wesley. Attwood was a pupil of Mozart's, and, like Pelham Humphrey, carried much of his foreign master's style into his music. S. Wesley, on the other hand, may be said to be the last of the older school of cathedral musicians, since he took Purcell as a model, before he transferred his allegiance to Bach. The founders of the modern existing school of Church music were Sir John Goss, Dr. S. S. Wesley, Henry Smart, Dr. T. A. Walmisley, Dr. E. J. Hopkins, and Sir Frederick Ouseley. Goss may be said to have imbibed the Mozart style of graceful melody and harmony through his master Attwood; Samuel Sebastian Wesley's music shows signs of Spohr's influence, strongly tempered, however, by his own striking individuality. This composer has produced at least three anthems which will be sung as long as a trained choir can be found in the British Empire; these are "The Wilderness," "Blessed be the God and Father," and "Ascribe unto the Lord." Henry Smart and Thomas Attwood Walmisley show Mendelssohnian tendencies in spite of their undoubted originality; but Edward John Hopkins had a sweet style of his own, with here and there strong suggestions of the ancient tonality of the pre-Restoration period; Sir Frederick Ouseley was in many respects the 19th century counterpart of Dean Aldrich, although in some of his Church music (notably in the magnificent anthem "It came even to pass") he proved that he could write in the modern way when he liked. Four names of *departed* musicians stand out very prominently as representing the great Victorian era, Dr. G. M. Garrett, Sir Joseph Barnby, Sir Arthur Sullivan, and Sir John Stainer. Of these, Dr. Garrett, a pupil of S. S. Wesley, was eminently successful as a devotional service writer; Sir Joseph Barnby's anthem for eight voices, "O God to whom vengeance belongeth" (for use in time of war) is a successful modern application of the ancient unaccompanied Motet style, although this composer's strength lay more obviously in the production of short and easier anthems for parish choirs. Sir Arthur Sullivan's "Sing, O Heavens" bids fair to become a classic, and Sir John Stainer's "Drop down, ye Heavens," "I saw the Lord," and "Lead, kindly Light," will go down to posterity with the best efforts of his predecessors. Oh, that this last-named composer could have been spared to us for even a *few* years longer! He was *the* musician of all others who did his utmost to regenerate and raise the standard of English Church music in the reign of Queen Victoria, and we all know how he succeeded in his efforts.

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Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. E. Stephens.

METROPOLITAN.

BARNSBURY.—A further concert of the series given by the combined choirs of Arundel Square and Kingsland Congregational Churches, and Highbury Hill Baptist Church, was held on Tuesday, May 6th, at Arundel Square. The concert, which included Gaul's "Holy City" and Mendelssohn's "Hear My Prayer," was largely a repetition of the one lately given at Kingsland, and Mr. C. W. Harris as conductor, Mr. W. R. Alpe as organist, and Miss Swinstead as pianist, are again to be congratulated on an artistic success. The parts were well balanced, and the choruses, particularly "Thine is the kingdom," and the double chorus, "Let the sea rejoice," were rendered with great spirit and precision, together with expression. The solo parts were well sustained by the following capable artistes:—Miss Jessie Wood and Miss Edith Lane (sopranos), Miss Lily Beaton and Miss Lottie Le Pla (contraltos), Mr. R. A. Kingston (tenor), and Mr. Bevan Cowley (bass), of whom Miss Beaton, Mr. Kingston, and Mr. Cowley also contributed solo items in the second part of the programme, while Miss Wood sang with much beauty the solo work in "Hear My Prayer." Mr. Arthur Berridge also played an organ solo. The Rev. Dr. Garnett, M.A., presided. By this method of combining forces, works are attempted which would otherwise be beyond the powers of smaller choirs, and we must commend our friends at the respective churches for the high standard they have succeeded in maintaining.

CAMDEN TOWN.—A social evening was recently held in the Lecture Hall, adjoining Bedford Chapel, for the purpose of congratulating Mr. Will C. Pearson (organist and choirmaster) on the occasion of his marriage, and of presenting him with a set of knives and forks and carvers, as a token of appreciation for his valuable services. An épergne was given also by members of the Junior Choir. The presentation was made by the minister, Rev. J. H. Harley, M.A., and Mr. Jones (Choir Secretary) and others spoke in high terms of Mr. Pearson's work. Musical selections wer rendered during the evening by members of the Choir and friends, Miss Milly Watt (Deputy Organist) presiding at the piano.

CLAPTON.—On Saturday, April 19th, Mr. W. C. Webb, A.R.C.O., reopened the organ in Pembury Grove Methodist Free Church. His programme included selections from the works of Lemmens, Schumann, Dubois, Wely, Wolstenholme, Hofmann, and Rea. Songs were given by Miss May Fuchs, and the choir sang several anthems.—On May 9th a very successful concert was given in the Downs Chapel, the principal item being Mendelssohn's "Lauda Zion." The choruses were excellently rendered under the able conductorship of Mr. W. C. Webb. Choruses from "Elijah," "Judas Maccabæus," and "The Messiah" were also given. The soloists were Madame Marion Perrott, Miss Edith Nutter, Mr. Samuel Masters, and Mr. Alexander Tucker. Miss E. L. C. Head was at the piano, and Mr. Gerald Bullivant at the organ.

LOWER CLAPTON.—An organ recital was given on Saturday, the 10th inst., at Pembury Grove U.M.F.C., by Mr. Louis F. Goodwin, the organist of the Mildmay Park Wesleyan Church, in aid of the Renovation and Organ Fund. The church was well filled by a highly appreciative audience, to whom Mr. Goodwin played a most interesting selection of music. The first item on the programme was Kinross's Overture, and the organist at once gave his hearers a taste of his quality. Lange's "Cradle Song" and Pearce's "Offertoire" were then received with much applause, and his exquisite rendering of Wolstenholme's "Canzona" and "Lemaigre's "Capriccio" fully merited the enthusiastic encore it evoked. Perhaps the most popular piece of the evening, however, was the blind composer Hollins' "Intermezzo," which Mr. Goodwin interpreted most artistically. There are, doubtless, organists of equal technical ability, but it might not be so easy to find one who possesses in the same degree as Mr. Goodwin that power of filling his hearers with the true spirit of the music. Miss Tanner was the vocalist, and the choir rendered effective service with three anthems during the evening.

ISLINGTON.—On Thursday, May 1st, the Psalmody and Choral Class of Union Chapel brought their season to a close by giving a performance of "Elijah." The choruses all went exceedingly well, under the conductorship of Mr. G. H. Betjemann, and the principal soloists were Miss Florence Bethell, Miss Edith Nutter, Mr. Henry Plevy, and Mr. Arthur Barlow. Mr. Fountain Meen accompanied the entire work upon the organ. There was a large attendance, and a collection was taken on behalf of the Great Northern Central Hospital.

KINGSLAND.—On the 24th ult. the combined choirs of Kingsland and Arundel Square Congregational and Highbury Hill Baptist Churches, forming a chorus of sixty voices, rendered Gaul's "Holy City" at the first-named church under the direction of Mr. C. W. Harris, organist and choirmaster of the church. The principals were Miss Jessie Wood (soprano), Miss Lily Beaton (contralto), Mr. Robert A. Kingston (tenor), and Mr. Alfred Bentley (bass). Mr. W. R. Alpe presided at the organ, and Miss Swinstead at the piano. The solo parts were well sung, and in the quartets the voices blended well together. Miss Wood drew a very hearty recall for her singing of "These are they which came out of great tribulation," and bowed her acknowledgment, as also did Miss Beaton for her rendering of "Eye hath not seen." Miss Lily Harper joined the solo ladies for the trio "At Eventide." Mr. Kingston was in fine voice, and sang "My soul is athirst for God" with a clear and finished enunciation. Mr. Bentley is a local favourite, and rendered the bass solo, "A new heaven and a new earth," in good style. Mr. Harris' conducting was an inspiration. His acquaintance with the work seemed complete, and he gave the respective parts their cues in a very helpful manner. The second part of the concert consisted of Mendelssohn's "Hear my prayer," and a miscellaneous selection of songs. At the conclusion Mr. Hayworth, in the absence of a pastor, made a short speech congratulating Mr. Harris on the success of the evening, and thanked the singers for

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their work. Mr. Harris responded in a few suitable sentences, expressing a wish to see the building as full on Sundays at devotional services as it was that evening. He hoped some of the strangers who had graced them with their presence that night would give them the pleasure of their company to worship on Sundays.

STRAND.—At the annual meeting of the Religious Tract Society in Exeter Hall on May 9th a choir under the conductorship of Mr. E. Minshall rendered the following programme of music:—"Zadok the Priest" (Handel), "Praise the Lord" (Darnton), "O Divine Redeemer" (Gounod), and "Life up your Heads" (Handel). Mr. Fountain Meen ably presided at the organ.

PROVINCIAL.

FENNY STRATFORD, BUCKS.—On Sunday, April 27th, the services at the Spurgeon Memorial (Baptist) Church were set apart for the celebration of the choir anniversary. The Rev. H. Martin, of Tring, conducted the services throughout, and preached excellent sermons, morning and evening. The attendance was good on each occasion, and the support given was clear evidence of the manner in which the efforts of the choir are appreciated by those who attend the church. At the morning service the choir rendered an anthem, "Oh praise the Lord" (Temple), in good style. In the afternoon a sacred concert was held, when an attractive programme was submitted to a large and appreciative audience. The choir was conducted by Mr. J. W. Hough, and Mr. A. H. Goodman (organist of the church) presided at the organ. The following vocalists were engaged for the occasion, and their efforts were much appreciated:—Soprano, Miss A. Bull (silver medallist, Bucks. Eisteddfod); contralto, Miss E. Wright (Northampton); tenor, Mr. T. Cosford (Northampton); bass, Mr. J. Henley (Fenny Stratford). The concert opened with a hymn and prayer. In the evening the choir repeated some of the choruses given in the afternoon, and also gave a tasteful rendering of Woodward's "Radiant Morn." Miss Bull sang "Angels ever bright and fair," Miss Wright "The Better Land," and Mr. Cosford "Rock of Ages." On Monday evening, the 28th, a public tea was held in the schoolroom, and was followed by a social evening and solo-singing competition, open to members of the choir — the contest being organised to encourage the members in "home practice." There was a spirited contest—especially in the soprano section—and some very good performances resulted. Miss H. Waller, of Newton-Longville, adjudicated, her decisions meeting with general satisfaction. The prize-winners were:—Soprano: 1st, Miss F. Bates; 2nd, Miss E. Pearce; 3rd, Miss L. Lane. (8 entries.) Contralto: 1st, Miss G. Parrott. (3 entries.) Tenor: 1st, Mr. J. Dimmock. (4 entries.) Bass: 1st, Mr. H. Knight. (3 entries.) The test pieces were respectively: "When the heart is young," "Oh rest in the Lord," Good-bye, Sweetheart," and "The Diver."

FOLKESTONE.—On Wednesday evening, April 30th, an interesting musical service in connection with the Folkestone Circuit Choir Union, took place at the Grace Hill Wesleyan Church. There was a very large congregation. The music had been chosen with great care and discrimination, and both the solos and orchestral selections were rendered in a manner deserving the highest praise. Madame Annie Swallow, R.C.M., gave a fine interpretation of the solo "With Verdure Clad" (Haydn), and "Abide with Me" (Liddle). Her powerful voice filled the church, whilst her enunciation was perfect. Mr. W. H. Wilkins also created a favourable impression with his solo "It is Enough" (Mendelssohn). All the other selections were given in a most creditable manner. In the course of the evening, the Rev. R. M. Spoor preached a very able and appropriate sermon, taking for his text "Singing with grace in your heart unto the Lord" (Col. iii. 16). The other part of the service was as follows:—Hymn 619 (tune "Braden"); Prayer; Te Deum Laudamus (W. Jackson); Scripture; Chant, "Psalm xlv." (Dr. Boyce); hymn 569 (tune "Altona"); anthem, "Oh Taste and See" (Goss); hymn 804 (tune "Petition"); anthem, "As Pants the Hart" (Spohr); solo, Madame Annie Swallow, R.C.M.; hymn 1 (tune "Nativity"); Andante, "L'Adoration" (Mercier) Band and Organ; hymn 317 (tune "Wilton"); chorus, "Hallelujah" (Handel); Benediction and vesper verse.—An excellent concert was recently given at Cheriton Congregational Church by some of the members of Radnor Park Congregational Church Choir, under the direction of Mr. W. F. Jupe. There was a good audience, who thoroughly appreciated the various items.

NARBERTH.—The eighth annual South Pembrokeshire Congregational Choral Festival was held at the Victoria Hall on Wednesday, May 7th; Mr. W. J. Evans, Aberdare, conducted, while Mrs. Cattley, of Tenby, ably presided at the organ. Mrs. Cattley had also visited the various districts as rehearsal conductor, and it was generally felt that the successful festival was to a great extent due to her faithful work in the churches. Mr. Robert S. Thomas, Pembroke, carried out the secretarial duties.

PONTYPRIDD.—Zoar Band of Hope, under the leadership of Mr. R. Bevan, gave two capital performances of "The Village Children" (D. Jenkins, Mus. Bac., Cantab.) recently, namely, the first in cantata form at Zoar Chapel, Hopkinstown, on May 1st, and the other in character at the Lesser Town Hall, Pontypridd, on May 8th. In the first performance the choir was assisted by the Pontypridd String Band, in charge of Mr. Chas. Gane, and both choristers and artistes, as well as the band, acquitted themselves in a very creditable manner. This, perhaps, was the better performance from a musical point of view; there appeared to be a better blend of the voices and much more sympathy between the choir and artistes and the band. The second attempt was, of course, more elaborate and artistic, and all who took part therein deserve the heartiest congratulations. Messrs. J. T. Jones, P. Jones, Robert Jones, and S. Thomas worked zealously and well in staging the work, and some of the scenes were most picturesque, and the singing at times was very pathetic, and fairly enraptured the large and appreciative audience. The second part consisted of the performance of the temperance cantata, "Molly and Mike" (Bonner), with limelight views, Mr. A. O. Forrest manipulating the lantern. Unfortunately, owing to the lateness of the hour at which this was commenced, the part was somewhat hurriedly done, and the very interesting story had to be left unread. The singers, however, did exceedingly well, not forgetting the splendid rendering of the old Scotch song, "Ye banks and braes" with the words "Good-bye to grief," by Miss M. J. Moses, Miss Annie Thomas in the hidden quartet,

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Miss Myfanwy Charles in her début proving the undoubted good quality of her voice, and Mr. D. S. Jones in his usual good style. The "Whistling Chorus" was right well applauded. It is not very often that so many fine sopranos are found in the same place of worship, and the friends of Zoar Chapel ought to be proud of them and of the efforts put forth by the Band of Hope; and great credit is undoubtedly due to the conductor, Mr. R. Bevan, Miss S. R. Thomas, organist, and Mr. S. Thomas and other members of the Committee, for the really good work that is being done to train the young so well in the way they should go musically, as well as morally and spiritually.

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Double Open Diapason	16 feet
Open Diapason	8 "
Violin Diapason	8 "
Hohl Flute	8 "
Principal	4 "
Harmonic Flute	4 "
Fifteenth	2 "
Mixture	3 ranks
Trumpet	8 feet

Swell Organ.

Lieblich Bourdon	16 feet
Open Diapason	8 "
Rohr Gedact	8 "
Salicional	8 "
Voix Celestes	8 "
Gemshorn	4 "
Piccolo	2 "
Mixture	3 ranks
Horn	8 feet
Oboe	8 "
Contra Fagotto (prepared for)	16 "
Clarion (prepared for)	4 "

Balanced Swell Pedal.

Choir Organ.

Dulciana	8 feet
Viola	8 "
Lieblich Gedact (prepared for)	8 "
Wald Flute	4 "
Flautina (prepared for)	2 "
Clarionet	8 "

Pedal Organ.

Open Diapason	16 feet
Bourdon	16 "
Violoncello (prepared for)	8 "
Bass Flute	8 "

Couplers.

Swell to Great.	Choir to Pedals.
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CC to G, 56 Notes.

1. Open Diapason ..	Metal ..	8 ft.	56	pipes.
2. Stopped Diapason ..	Wood ..	8 "	56	"
3. Gamba	Metal ..	8 "	56	"
4. Dulciana (bass from No. 2)	Metal ..	8 "	44	"
5. Principal	Metal ..	4 "	56	"
6. Harmonic Flute ..	Metal ..	4 "	56	"
7. Fifteenth	Metal ..	2 "	56	"
8. Clarinet	Metal ..	8 "	44	"

Swell Organ.

CC to G, 56 Notes.

9. Open Diapason ..	Metal ..	8 ft.	56	pipes.
10. Hohlflöte	Wood ..	8 "	56	"
11. Salicional	Metal ..	8 "	56	"
12. Voix Célestes ..	Metal ..	8 "	44	"
13. Gemshorn	Metal ..	4 "	56	"
14. Piccolo	Metal ..	2 "	56	"
15. Cornopean	Metal ..	8 "	56	"
16. Oboe	Metal ..	8 "	56	"

Pedal Organ.

CCC to F, 30 Notes.

17. Bourdon	Wood ..	16 ft.	30	pipes.
18. Violoncello	Wood ..	8 "	30	"
	Total ..		920	pipes.

Couplers.

19. Swell to Great.	21. Swell to Pedals.
20. Swell Super Octave.	22. Great to Pedals.

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Staccato Notes.

MR. E. M. LOTT, organist of St. Sepulchre's, Holborn Viaduct, died on April 18th.

SIR ALEXANDER MACKENZIE has been conducting his Coronation March at the Alhambra.

THE Stollwercks Male Choir of 80 voices, from Cologne, sang at the Mansion House on May 10th, and before the King on a later date.

WE regret to hear that Mr. August Manns is seriously ill. Dr. Cowen will conduct the Coronation Concert at the Crystal Palace on July 5th.

THE authorities of Trinity College, London, have determined to give £5,000 to the University of London "for the advancement of the art of music."

DR. JAMES HIGGS, a much-esteemed musician, died on April 26th. He wrote several works on Theory, and was organist at St. Andrew's, Holborn.

IT is stated that some provincial singers will be in the choir at Westminster Abbey at the Coronation Service. Mr. Ben Davies and Mr. Andrew Black have offered their assistance in the choir.

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New Music.

GEORGE NEWNES, LTD.

The Story of Music. By Frederick J. Crowest. 1s.—This little volume is a marvel of information. The story of music is told in an interesting way, and the author has certainly been exceedingly clever to compress so much knowledge into such a small compass. But the work needs some careful revision. For instance, it is peculiar to read in a book dated 1902, "Tschaikówsky still lives."

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Coronation Hymn. Words by Dr. R. F. Horton. Music by J. D. Macey. 1d.—A fine hymn with a very suitable tune, which ought to be largely used at Coronation Services in the Free Churches.

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This is the Day. Coronation Anthem. Bruce Steane. 4d.—A capital anthem—bold, pleasing, and not very difficult. Choirs will like it.

Heaven bless our Lord the King. Cuthbert Harris. *Coronation Day.* Percy E. Fletcher. *The Crowning of the King.* Herbert W. Wareing. —These are three numbers in the "School Songs" Series. They are bright and effective, and well suited for children's voices.

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JOHN BLOCKLEY.

The King's Coronation. Patriotic Song for Children. By Charles Darnton. 3d.—This is written in two parts, with a nice pianoforte accompaniment. Quickly learned, and will be appreciated.

MUSICAL JOURNAL OFFICE.

The Organist's Magazine of Voluntaries. May number. 1s. 6d.—This is No. 67 of the series. It contains three pieces. First, an interesting Coronation March by Bruce Steane, which will compare very favourably with many of the other marches issued. Second, there is a "Meditation" by James Lyon, very suitable as an opening voluntary; and third, we have an Andante by C. Darnton, which is simple but pleasing.

THE PRINCESS OF WALES has been made a Doctor of Music of the Welsh University.

Accidentals.

A SCOTTISH farmer was commissioned to buy a certain song, and he went into a music shop with that view.

"In what key would you like it?" politely asked the assistant.

"I couldna say."

"Would you like it in a high or low key?"

"I dinna ken, but—" and he raised his hand—"it's juist for a pianny aboot this hicht."

SINGING MASTER: "Why, you have no voice at all!"

Singer: "Well, but I always pay for my lessons double the amount usually paid by others."

Singing Master: "Say that again—your voice sounded much better, I thought."

MUSIC is always a great attraction, and a good organist and choir will do almost as much to fill a church as will good preaching. Recognising this fact, one of the clergymen in Atlanta, Georgia, who presides over the Trinity Methodist Church in that city, procured some hundreds of canaries and hung them in cages from the walls and roof. The golden-throated songsters kept up a perfect flood of melody, intensely delighting the children for whose benefit the service was held.

CLERGYMAN (showing a lady visitor around the church): "Now, madam, you have seen the organ, the font, and the nave. I should next like to conduct you to the altar."

Lady Visitor: "Oh, this is so sudden!"

I VISITED a performance of trained dogs, one of which was supposed to play a tune on the piano. The dog took his seat, and commenced running its forepaws along the keys, when, lo and behold! the strains of "Home, Sweet Home" came from the instrument. When this had lasted a few minutes someone in the audience shouted "Rats!" and the dog (a terrier) jumped from his seat and began looking into every corner of the stage for the rats. Imagine my surprise to hear the piano keep on playing. I found out afterwards that it was worked by machinery.

To Correspondents.

F. C. M.—(1) It would be better to beat four in the bar. (2) The passage is in G Minor; you ought not to have any difficulty in seeing that.

QUAVER.—The judicious use of the tremulant is effective; but not too much of it, please. It is absurd for your friend to object to it on the ground that it is mechanical.

E. S.—Kandele is a kind of harp used in Finland.

J. J. R.—(1) E flat. (2) C minor. (3) Yes. (4) Left to the discretion of the performer.

The following are thanked for their communications: A. W. (King's Cross), J. T. (Harrogate), W. J. M. (Belfast), W. W. (Cardiff), T. H. R. (Ripon), J. E. (Chesterfield), C. R. T. (Dulwich), S. D. (Leamington), E. E. Inverness), C. T. (Oxford), W. A. (Grantham).

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The Nonconformist Musical Journal.

Edited by E. MINSHALL.

A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

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A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

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"GOD Save the King" must be our first word this month. After some weeks of great anxiety, the nation again became enthusiastic over the Coronation, and, happily, the King, after a wonderful and rapid recovery, passed through the ordeal without undue fatigue. It was, indeed, a great occasion, and will live in the memory of those who were present as long as life shall last.

****

The music, as may be presumed, was admirably rendered. The choir included many well-known artists and some prominent musicians, who probably did not sing much. Is it not possible to arrange for a performance of the Coronation Service by this unique choir for the benefit of some charity? There must be many people who would gladly pay a good price to hear the Service music given in the Queen's Hall or Albert Hall during the autumn. We commend this suggestion to those in charge of the choir and orchestra.

****

Though the elaborate music was greatly appreciated, there seems a very general feeling that for impressiveness and grandeur the congregational singing of "O God, our help in ages past" to "St. Ann's" surpassed all the other musical items in the Service. After all, there is nothing like a well-known hymn sung by a large congregation to a well-known tune to touch the hearts of the people.

****

Much sympathy is felt with Mr. Newman, of Queen's Hall, in his financial troubles. Mr. Newman has done great things in the way of musical enterprise, and he has certainly raised the standard of musical taste. That a man who has shown so much spirit, and has worked so hard for the advancement of music, should fail is a disaster. We understand that a small private company has been formed to keep the famous orchestra together for the Promenade Concerts. It is probable this may lead to further arrangements, and that the Queen's Hall may continue to be the home of numerous high-class concerts.

****

Organ blowers are sometimes interesting individuals, and occasionally they are very ignorant. We visited a parish church in a country town a few weeks ago, and entered into conversation with the blower while blowing for a pupil who was practising. We asked the name of the organist, and, after some hesitation and scratching of his head, we got this reply. "They calls 'im Maister Saltar." Enquiring if the canticles were sung to a setting, this enlightened blower told us he did not know what we meant! And yet no doubt he considers himself a necessity to the proper performance of the musical service.

****

Our congratulations to Mr. and Mrs. John Spencer Curwen, who celebrated their silver wedding on August 11th.

****

A committee (comprising Revs. Dr. Stephenson, F. L. Wiseman, A. E. Sharpley, Wesley Woolmer, Sir George Smith, and Messrs. C. J. Dale, E. S. Lamplough, and F. Megarry) was appointed at the recent Wesleyan Conference to select the music for the new Wesleyan Hymnal.

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Passing Notes.

N interesting book might be written about what the blind have done in literature. I have lately read some gossip about Fanny Jane Crosby, the author of "Safe in the arms of Jesus," "Rescue the perishing," and several other hymns. Miss Crosby lost her sight when she was six weeks old. This was in 1823, and she is still alive, happy and cheerful. In 1847 she became a teacher in the New York Institution for the Blind, and remained there until 1858, when she married Mr. Alexander van Alstyne, a blind musician. Here, literally, was a case of the blind leading the blind! Doubts have sometimes been expressed as to Mrs. Alstyne's authorship of "Safe in the arms of Jesus." But the hymn is certainly hers. It was written in 1868, at the special request of Mr. W. H. Doane, to whose tune it probably owes much of its popularity. Mrs. Alstyne is said to have composed a tune for Burns' lovely pastoral song, "Flow gently, sweet Afton." But there can only be one tune to that song, and it is poor Alexander Hume's. Hume was a well-known Scottish church musician in his day.

I am always interested to learn about the attitude of the great writers towards music. Mr. Andrew Lang made the extraordinary statement the other day that music and poetry are antagonistic—that "poets and lovers of poetry rather hate music than otherwise, and lovers of music are indifferent to poetry." It would be the easiest thing in the world to disprove the assertion on both sides. But I am concerned about another matter just now. A new Life of Dickens was published the other day, and in reading it through I was reminded of the interesting fact that during his school-days the great novelist received instruction in music. An attempt was made to teach him the piano, but the conscientious music-master felt compelled to declare to the principal of the school that his efforts were fruitless; he could make nothing of him, and it would be robbing the boy's parents to continue the lessons. This is as bad as Scott's case. Scott also had a music-master who had to abandon the lessons owing to what the novelist called "the incurable defect of my ear." But Dickens loved certain kinds of music just as Scott did. As a young man I believe he used to sing comic songs; and in later life Joachim's violin perfectly enchanted him. He liked Mendelssohn's Lieder, and had a predilection for Mozart and Chopin. In short, musically, he was just as other men are.

In this connection I see that a good deal is being made of the fact that we have got a musical Prime Minister. If we really *were* a musical nation, nobody would think anything of such a circumstance, because it would be in no way unusual. But I suppose it is unusual to have a musical Premier at Westminster. Certainly I cannot recall any nineteenth century Premier who could lay claim to a highly developed artistic sense, with the possible exception of Sir Robert Peel, who was a good judge of pictures. I have some doubt about Mr. Gladstone, because I recall a statement that he used to sing bass along with the late Sir Arthur Sullivan at the rehearsals of a private choral society, which met in Gladstone's house at Carlton House Terrace. In any case, we have certainly got a musical Premier now, and the fact is perhaps all the more notable that Mr. Balfour is a Scot. He is a very good pianist, attends the best concerts when he can find time, and is one of the most enthusiastic admirers of Handel in the country. In fact, an article which he wrote on Handel for the *Edinburgh Review* in 1887 has been described by Mr. Fuller Maitland as the best of many short articles on the composer of "The Messiah." It will be interesting to see what he will do for the art in England.

These were amusing quotations given in last number of the JOURNAL from the old, quaint hymns sung by our ancestors of two centuries ago. The reverend writer of the article thinks that these same ancestors must have lacked the sense of humour. I agree with him. Some of the metrical psalms they used to sing were quite as ludicrous as the hymns. Take the Sternhold and Hopkins version, for example. Here is how that version addresses the Deity in the seventy-fourth Psalm:

> "Why dost withdraw thy hand aback,
> And hide it in thy lapp?
> O pluck it out, and be not slack
> To give thy foes a rapp."

In another Psalm the Creator is called upon to break "the tuskes that in their great jawbones, like lions' whelps, hang out"; and again, He is enjoined to divide His enemies, and "from them pull their devilish double tongue." It is difficult to believe that such grotesque language as this could ever have fostered devotion or satisfied the pious aspirations of even the most illiterate. It was Pope who desired to know how devotion could touch the country pews "unless the gods bestowed a proper muse." I desire to know the same thing.

The Bishop Suffragan of Southampton must be a man of strong opinions. "Let the organist settle the music of the hymns, by all means," says he; "it is little short of a scandal if he should choose the hymns." I don't see where the scandal comes in. In the Nonconformist and Scottish Presbyterian Churches hundreds of organists choose the hymns, and the plan works very well. Personally, I should not care to serve a parson who chose all the hymns. Parsons who do that sort of thing generally proceed on the silly plan of having all the hymns "in keeping with the sermon." That often means a very humdrum list. Other parsons, again, ring the changes on a very small number of hymns—their personal favourites. On the whole, I should certainly say, Let the organist choose the hymns.

J. CUTHBERT HADDEN.

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Music at the Wesleyan Church, Selby.

EVER since the days of the Norman invasion of England, Selby has occupied a position of influence in the religious life of the nation. Possibly as an act of piety, but more probably as a means of clearing his conscience from the stain of acts of cruelty in his campaign, William the Conqueror founded and richly endowed the Abbey at Selby, and bestowed almost as much care on its welfare as he lavished on Battle Abbey in the South. Selby Abbey is still used as the Parish Church and thus forms a very interesting connection with our early history, uniting the days of cowled friars and mitred abbots with the strenuous and active life of the churches of the twentieth century. Contrasts between the old and the new methods of influencing the people are sure to suggest themselves when, as here, hard by the ancient grey walls we find a flourishing church of a different order. The old having sheltered the self-contained piety of the past, the new stands as a representative of that marvellous upheaval when on market place and moor the good news of the Gospel was scattered far and wide by Wesley and his helpers. The abbots sought to perpetuate in stone their aspirations and efforts, the evangelists with living stones sought to build up the church universal.

MR. J. A. MEALE, F.R.C.O.

The Wesleyan Chapel at Selby is chief in a widely-spread "circuit," and is a handsome structure, commodious in its capacity and comfortable and convenient in its arrangements. It has seats for over one thousand worshippers, and is well attended, the evening congregation nearly filling the structure on most Sundays. The services are planned to be of the bright and attractive order, so that the congregation may be led to enjoy and appreciate the worship. Add to this hearty congregational singing, with a sense of homeliness on the part of the people, and the situation can be readily understood.

On the occasion of our visit a most courteous intimation was conveyed by a subsequent occupier of a seat in the same pew that "all the books required will be found at hand," and that feature in a church always spells success. Our opportunity of judging the church at its best was, perhaps, a little unfortunate, for the night was wet, the holiday season was on, and the service was conducted by a "local preacher"—three elements in church life which sometimes go to lessen the interest (although neither of them should do so), in attendance at church.

The church is fortunate in having as its "man of music," Mr. J. A. Meale, F.R.C.O., a rising young musician whose name and fame extend beyond the borders of his own district. Mr. Meale's interest in music has been life-long. As a boy he would deputise for his uncle, an organist in one of the churches in Yorkshire, and while still in his early teens Mr. Meale had an appointment of his own. He brought to Selby four years ago an earnest spirit of devotion to his art, and his duty to the church, and he occupies to-day an enviable position in both connections. A few months since Mr. Meale succeeded in passing his F.R.C.O. examination very creditably, with the further distinction of having worked up the requirements of the tests without a "coach." As an executant, Mr. Meale is in some demand for recitals in neighbouring churches, while his choir has a fine "out-of-doors" reputation as well as a very warm place in the affections of the people among whom they minister. Mr. Meale's compositions, too, are becoming known and appreciated. One of his recent songs has been accepted by H.M. Queen Alexandra, while his organ compositions are to be met in most of the magazines devoted to "the king of instruments." Our friend has also written several attractive anthems which are much appreciated by choirmasters and choristers.

At the church Mr. Meale presides over an organ of very fair capacity, built some twenty-five years ago by Forster and Andrews, and he has hopes of soon seeing an enlargement to the instrument. The choir gallery is limited in its capacity to sixteen seats; a consideration which of necessity governs the policy of accepting candidates for regular membership, although, of course, for special occasions the choir is enlarged by occupying seats in the adjacent galleries. At the service under notice the opening hymn was No. 675, "Join all the glorious names," a fine full rendering with good attention to expression. "The Lord's Prayer" was afterwards chanted to a simple single chant—an exercise in which the whole of the people

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seemed to participate in a very pleasing and devotional manner. The anthem was J. V. Roberts's "Seek ye the Lord," the solo being sung by Mr. Richardson in a very sympathetic and telling way. The rendition was very good, although occasionally the choir "accompaniment" tended to overpower the soloist. The message of the composition was afterwards "taken up" by the preacher in his prayer—a fairly satisfactory test as a rule as to whether or no an anthem has filled its purpose. It is fair to assume that the voice that is heard is not the only one that could be raised in thankfulness at the influence of the choir's portion of the ministering of the Gospel message. The next hymn was that grand presentment of the verities of the Christian faith, Dr. Watts's "I'll praise my Maker while I've breath" (No. 224), sung in true Methodist fashion to "Monmouth." This happy blend of hymn and tune is a fine vehicle of expression for Christian singers, and was the hymn of all others from the gifted pen of the great divine that sprang to the mind of the writer when standing on the well worn pavement by the tomb of the sainted singer in Bunhill Fields. When the hymn is realised in its fullness, there will be no need for "choir memberships," for all will be members, including, let us trust, those "candid friends" who do not load the patient workers with too many expressions of gratitude while here below.

The sermon which followed was a well-thought-out effort, of commendable length, by a preacher one would judge to be acceptable to his hearers. Following the sermon was a solo by Mr. Towse (bass), consisting of a setting by Mr. Meale, of "When I survey the wondrous Cross," well sung and well worth singing. The last hymn was "Guide me, O Thou Great Jehovah," taken to "Triumph"—not a very happy choice for the closing verse, but which went well, all the same. The closing "vesper" (also Mr. Meale's composition) was sung with a hearty devotion which somewhat detracted from its artistic beauty, but which established the fact that the people had thoroughly appropriated the melody in their final act of worship. Excess of heart at the expense of fineness of mind, may well be forgiven, aye, and may be welcomed, under these conditions. A "threefold amen" brought the service proper to a close. The choir stay, however, to open the subsequent "prayer meeting," which on this occasion was started with "All ye that pass by." This enabled the choir to sing with a verve that the exigencies of the service proper might have somewhat hindered, but which allowed the "Yorkshire method" to be followed in downright hearty fashion.

Mr. Meale's position as organist is utilised by him for the purpose of giving the townspeople the opportunity of hearing classical music by means of recitals, etc., which are always well attended and highly appreciated. The last such function was held on August 18th, when a varied programme was presented, consisting of first-class compositions, in aid of the "Soldiers and Sailors' Homes Fund," with good financial results.

A pleasing incident at the close of a recital in March last was the presentation of a purse of gold by the superintendent minister, Rev. P. Pizey, on behalf of a number of Mr. Meale's admirers. The amount was spontaneously subscribed as an acknowledgment of the genius which at so early an age had secured the F.R.C.O. degree as well as a token of genuine esteem and respect. Mr. Meale certainly enjoys to a very satisfactory degree the confidence and affection of pastors and people in his own church, as well as the religious public in the town. May it long continue!

The Coronation.

By a Member of the Choir.

A GLORIOUS morning ushered in the long-looked-for day when our beloved King and his Consort were to be crowned—the great day to which the Empire and the world had looked forward, and the event which King Edward himself described as "one of the most solemn and important of my life." Through the kindness of a friend, who entertained me the previous night, when I rose I could see from my window, in the immediate vicinity of the Abbey, the crowds that assembled very early to greet their King. I was one of those present in the Abbey a few short weeks ago, who heard the startling and tragic announcement of the King's illness from the Bishop of London, and the pathetic postponement of the event so happily consummated on August 9th. As I entered the glorious old Abbey this morning my thoughts went back to that memorable June 24th, and I remarked to a friend, "What a contrast!" *Then*, on that memorable morning, gloom and darkness seemed to permeate the Abbey, and a silence reigned almost unbroken. *To-day*, such a scene of grandeur and colour, which no one who saw it will ever forget. The blaze of jewels and orders alone would constitute a nation's fortune. Truly it was a wonderful spectacle.

Now as to the solemn ceremony itself. At half-past nine the preliminary part began by chanting Tallis' Litany at the entrance to Henry the Seventh's Chapel, while the Regalia was brought in from the Jerusalem Chamber. Presently the canons and chaplains defiled into the Sacrarium and the regal and religious insignia were placed upon the altar. The singing of "Rejoice to-day with one accord" to "Ein Feste Burg" closed that beautiful act of consecration. Then, at ten o'clock, the clerical procession was formed to carry the Regalia to the Vestibule, to await the approach of their Majesties. As the Abbey Choir and the Choir

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of the Chapel Royal, St. James', passed down the nave singing "O God, our help in ages past" the whole choral force, with organ and orchestra, joined in the last verse, and the solemn effect was most thrilling. Amid all that pomp and magnificence the old hymn touched the feelings of very many in that vast and varied congregation. Mr. Alcock, the newly-appointed organist of the Chapel Royal, St. James's, who officiated at the organ, then improvised most effectively upon the tune (St. Ann), until Sir Alexander MacKenzie's Coronation March by the orchestra, stationed in the screen, preluded the arrival of distinguished guests and the foreign princes and princesses.

M. Saint-Saën's March was next played, with its old English melody, so cleverly introduced, followed by Gounod's Jean d'Arc and Tschaikowsky's Coronation March. Dr. Cowen's March formed the musical greeting to the Prince and Princess of Wales, as their procession advanced up the nave, while Mr. Percy Godfrey's March closed the selection of orchestral voluntaries, which were alternately conducted by Sir Walter Parratt, Master of the King's Music, and Sir Frederick Bridge.

The commencement of Sir Hubert Parry's anthem, "I was glad," intimated that the Queen had entered, and as she passed the spot where the Westminster Boys were located, in the Triforium, they greeted her with their acclamations of "Vivat Regina Alexandra." The King's procession being somewhat delayed, the last portion of the anthem had to be repeated, and the Boys of Westminster School thus had their ancient privileges extended by being allowed to shout their "vivats" to the King twice. The Recognition of the King was signalised by "God save King Edward," being shouted twice, the trained voices of the superb choir seeming to drown the unmusical strains of the Westminster Boys.

Then followed the Communion Service, with the beautiful introit, "O hearken Thou," adapted to the late Sir A. Sullivan's music from "The Light of the world," and the Nicene Creed, taken from Wesley's service in E, these two items being sung with exquisite expression and tone. The sermon was omitted in order that the service should be made as short as possible.

The succeeding portion of the ceremony was very interesting, the King, seated in King Edward's chair, taking the oath, and being anointed on the head, the breast, and the palms of the hands. During the latter ceremony a canopy of cloth of gold was held over his head, while the "Veni Creator Spiritus" ("Come, Holy Ghost, our souls inspire") was sung to the ancient plain song, and Handel's grand and inspiring anthem, "Zadok the Priest," surged through the Abbey. Subsequently the Lord Chamberlain touched the King's heels with the gold spurs, and the King was handed the Sword of State, and afterwards received the Imperial Mantle (a gorgeous garment), the orb, and the sceptre, these actions terminating with the Archbishop placing the crown on the King's head. At this moment a wonderful and dramatic effect was produced by switching on of the electric lights, the peers putting on their coronets, and the whole congregation, led by the choir, shouting three times "God save the King." Sir Walter Parratt's Confortare, "Be strong and play the man," followed, and the presentation of the Holy Bible and the Blessing closed this section.

King Edward was then led to the Throne, where the Homage was commenced. At the same time Sir Frederick Bridge's Homage anthem, "Kings shall see and arise," was beautifully sung, and the Homage ended with all the people crying out "God save King Edward," "Long live King Edward," "May the King live for ever!"

Thus enthroned, the King watched the crowning of his Consort by the Archbishop of York; at the same time the peeresses present put on their coronets, and Her Majesty, looking the most lovely woman in the Abbey, passed from the altar, bowed reverently to the King, and took her place upon her own throne.

The Communion Service followed, the offertorium, "Let my prayer come up," to Henry Purcell's music, being perfectly sung. Stainer's Sanctus in A, Sevenfold Amen and Gloria in Excelsis, were followed by Orlando Gibbons' Threefold Amen, taken from his anthem, "Great King of Gods." The King and Queen then retired to St. Edward's Chapel, while Sir Villiers Stanford's Te Deum in B flat and two verses of the National Anthem were sung.

After a long interval the Queen and her retinue were the first to move away, and then the King appeared once more and was greeted with spontaneous and rousing cheers for himself and his Queen as he passed down the nave, the organ, orchestra, and choir performing Wagner's choral version (words by A. C. Benson) of the "Kaiser-Marsch," followed by Elgar's Imperial March.

Mr. Alcock, who throughout had accompanied with great taste, played the closing voluntary, which concluded the entire service.

Sir Frederick Bridge, who edited the Service Book and conducted the whole of the service music with splendid judgment, had for his sub-conductors Sir George Martin, of St. Paul's Cathedral, and his brother, Dr. Joseph C. Bridge, of Chester Cathedral, as the choristers seated behind the organ could not see their chief. The choral force, men and boys, numbered over 400, drawn from the choirs of Westminster Abbey, St. Paul's Cathedral, St. George's Chapel, Windsor, Chapel Royal, St. James's, Rochester Cathedral, and various leading churches and musical bodies. Only twelve of the original choir were absent, many of those present having travelled hundreds of miles to attend this great service. It is doubtful if so fine a body of cultured voices and representative musicians had ever been gathered together before.

A well-merited word of praise is due to the choir secretary, Mr. Henry King, formerly assistant vicar choral, St. Paul's Cathedral, for his courtesy and attention to everyone associated with the choir.

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IMPRESSIONS OF THE CORONATION MUSICAL SERVICE.

By a Musical Mayor who was Present.

At the Editor's request, I am giving a few "lay" impressions as to the musical portion of the service on this unique occasion. There were two points which specially struck me as a Nonconformist. Firstly, the assistance which the use of instruments (in addition, of course, to the organ) is to a musical service of worship. The band numbered eighty, and it is impossible to conceive anything more impressive than the roll of the drums, and the sound of the trumpets as they reverberated down the "antic pillars," where our Puritan poet heard the "full-voiced choir resound," which "brings all heaven before our eyes."

I wish it could be possible in connection with services of a far humbler character in our own places of worship to train a small orchestra. Those who, like myself, have attended services in many of the continental cathedrals, and have also been present at the more modest functions in rural Roman Catholic churches abroad, must have been struck with the interest taken in the service by the orchestra, and also by the assistance a cornet, euphonium, and violin are to the choir. I feel sure it would provide healthy and interesting recreation for some of our younger people in the winter season, and would certainly render our services more attractive. The notice in the official programme, "The sermon shall be short," was very suggestive, and, as a matter of fact, it was omitted altogether. I recollect attending a service in the Abbey when Dean Stanley preached before our present Queen, and the sermon lasted seven minutes only. One could not help thinking that some of our ministers might take the hint, and with advantage allow the choir and congregation sometimes to take a more prominent part in the service.

The second point which struck me was the two hymns which were sung. I have always been accustomed to note when hymns are "given out," as to the composers and the dates, etc., and if one gets into the habit of doing so, and trying to ascertain something of the circumstances of the composition, it is remarkable what interest it adds to the service. In this respect the Congregational Church Hymnal gives us a great advantage over "Hymns Ancient and Modern." As a Nonconformist, one was thrilled with emotion and thoughts of byegone days when, on this the supreme occasion in the life of the nation, the stately procession of the clergy bearing the Regalia passed down the long nave to meet the Sovereigns, and led by the five State trumpeters, sang what the *Times* describes as "the famous hymn of Isaac Watts," "O God, our help in ages past" to Dr. Croft's well-known tune, St. Ann's. The vast congregation joined from countries of which Isaac Watts never heard, all subject to the sway of Great Britain. When one heard the line, "Our shelter from the stormy blast," one could not help recollecting that it was the "stormy blast" of persecution to which Isaac Watts was referring, when his father was imprisoned in Southampton Gaol for his Nonconformity, while his mother nursed the infant poet on the steps outside. One could not but feel intensely grateful that the "thoughts of men have widened with the process of the suns," and that in this, the supreme event of our modern national history, the first and most prominent place in the service is given to a Nonconformist hymn.

The second hymn, "Veni Creator," translated by Bishop Cosin, "Come, Holy Ghost, our hearts inspire," and sung to the traditional plain song tune, was also most impressive. The hymn itself is far inferior to that of Isaac Watts, with its splendid Anglo-Saxon, not a word of which is out of place; but one could not but recall that this hymn was written by Pope Gregory the Great, who sent St. Augustine on his mission to convert the Anglo-Saxons, and, as a Protestant, one could again not help being profoundly thankful for the change which the ages had brought.

Of the marches, in which again and again one heard the strains of the magnificent chorale, "Ein feste burg," and of the lovely music of the anthems, the Gloria, and the Te Deum others more qualified will speak. The music was worthy of the occasion, and one could not but be reminded by the words of our Victorian poet as to a service in London's other great cathedral:

> "While we hear
> The tides of music's golden sea
> Setting towards eternity,
> Uplifted high in heart and hope are we."

Recital Programmes.

Stratton, Cornwall.—Recital by Mr. P. M. Dayman, at Wesleyan Church, on July 13th. Programme:—

March of Roman Soldiers (by request) ... *Jamouneau*
Ave Maria ... ... *Henselt*
(*a*) Pilgrims' Song } from "Tannhäuser"
(*b*) Elizabeth's Prayer } *Wagner*
Simple Aveu ... ... *Thomé*
The Giant Fugue ... ... *Bach*
Symphonic Poem on Hymn Tune, "Ellers" *C. W. Pearce*
Grand Fantasia on the National Anthem *C. W. Pearce*

London.—King's Weigh House, Grosvenor Square.—Recital by Mr. W. Wolstenholme, Mus. Bac. Programme:—

Prelude and Fugue in E flat (St. Ann) ... *Bach*
Elevation in A flat ... ... *Guilmant*
Scherzo in B flat ... ... *Hoyte*
Grand Chœur in G ... ... *Salome*
Improvisation.
(*a*) Lied in G ... ... } *Wolstenholme*
(*b*) Reverie in F minor (new) ... }
(*c*) Scherzo in F ... ... }
Chorus from "Samson." "Fixed in His everlasting seat" ... ... *Handel*

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On Conducting.

[*A Paper read by* Mr. George Halford, Mus. B., *before the Northern members of the R.C.O., at Manchester.*]

(Concluded from page 125.)

I WILL now proceed to give a few hints as to the mode in which our young aspirant should conduct his rehearsals. I take it for granted that he, holding the position of church organist, has some knowledge of the human voice, its capabilities, powers of endurance, etc., and that he is able to sing himself, for a man who cannot sing is absolutely hopeless either as a choral or an orchestral conductor. His first rehearsal night has arrived, and he has a burning desire to appear at an advantage, and to obtain the confidence and respect of all who have placed themselves under his guidance. He must then have made a thorough study of the work to be taken in hand, and be in a position to show that he is in this respect superior to those whom he is about to conduct. Vocalists, as a rule, are somewhat conceited, and are apt to think that they are conferring a benefit upon mankind by joining a choral society unless the conductor can show them that his knowledge of the work in hand, of music in general, and of singing in particular, is greater than theirs. At the first rehearsal the conductor's sense of his own importance will probably receive a severe shock. He will discover that he, as conductor, is entirely neglected. The utmost his forces can do is to bury their heads in their scores, and endeavour to sing the music in all kinds of odd tempi. This is one of the many weak points of a chorus, and one which, I suppose, arises from a lack of musical education, and a want of natural feeling for music. Vocalists of all the classes who take part in music are the most ignorant; as a rule, they know nothing of the elements and first principles of music. They can, perhaps, distinguish between the shape of a semibreve and a crotchet, but they do not always know the proper time value of these notes, and you will probably find that not one vocalist in ten can explain the difference between simple and compound time. One of the first things for a conductor to learn is to keep his temper, and not use bad language, but even this is not so important as to be able to beat time steadily and correctly, for though this does not of itself constitute a good conductor, yet it is an absolutely necessary accomplishment. A wavering beat is fatal to all precision, and when his attention is taken up by one of the hundred things that always happen at a rehearsal or performance, the conductor will place himself at a great disadvantage in the eyes of everyone by allowing his beat to become unsteady at a critical moment. Some of the chief characteristics of good choral singing are precision of attack, balance of tone, enunciation of words, maintenance of pitch, and proper attention to nuances of expression. The first, second, and last of these are also equally necessary to the good playing of an orchestra. Now all these things must be attended to in the rehearsal room, and the first to be attained is, I think, precision of attack. In order to accomplish this the conductor must acquire a firm beat, and train his executants to depend upon it. In beginning the performance of any piece of music, the conductor should warn his forces that he is actually on the point of giving the down or up beat, as the case may be. Unless they know the exact moment when the beat is supposed to take effect, neither band or chorus can ever attack with precision. I have never found this important matter explained or even hinted at in any books on conducting. Berlioz, for instance, gives elaborate diagrams showing which directions the beat should take in different tempi; that is all very well. Then he says that the down beat is the first in the bar; there is nothing in that statement to cavil at as being a mere statement of fact, but the first beat in the bar (at the commencement of a piece) is of absolutely no value whatever to the choralist or instrumentalist if it is dribbled in (so to speak), or if it comes like a flash of lightning without any warning.

I remember once attending the final rehearsal for a performance of Bach's "Matthew Passion" in a parish church where the choristers belonging to various choirs who had combined for the occasion were, owing to the exigencies of the building, divided and sub-divided into many sections, and in such a manner that the sections could neither see nor hear each other. The curate, who acted as conductor, was in absolute despair at his failure in getting the various sections of his choir to start together. The fault was entirely his own, and the more he lost his temper, the more glaring the fault became. This man, however, possessed a great amount of musical knowledge, and I must say he was not an exception to some other members of his profession in possessing an equal amount of assurance, for he was totally inexperienced as a conductor. His method of beating time was that as described by Berlioz, which method I will illustrate to you if you will assist me by singing—say the first line of the National Anthem—I think it will be obvious to you all that in order to assure precision of attack it is necessary not only to give a firm beat, but also to give warning by a slight movement of the hand in the opposite direction before the beat actually takes place. There is one other matter mentioned in books about conducting with which I entirely disagree—that of wrist action; we are told to raise and lower the point of the stick by wrist movement alone; this is quite a mistaken idea, the whole arm should be used, especially for the strong beats, the reason for this being the im-

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possibility of a large body of people at any great distance being able to see so small an object as a conductor's bâton moving through the air in various directions, and at various degrees of speed. One of the next points to be aimed at in training a chorus is the *enunciation of the words*, and, above all, the *meaning* of the words, and the proper appreciation of the *situations*, dramatic or otherwise, which the chorus occupies in any work. You will, perhaps, not agree with me when I make such an astounding statement as I am about to make; it is, that in my opinion, George Frederic Handel has done more to foster the inartistic choral singing which exists in England at the present time than any other composer. I do not wish to be misunderstood, and I will say at once that there is no greater admirer of Handel than I am myself, that no one appreciates more than I do the works of that great genius, and whatever evil influence Handel has had on choral singing in England, the fault does not rest entirely with Handel, but with chorus-masters and those who, to quote again from Grove's Dictionary, "stand in front of the orchestra, and beat time with a bâton." We have been brought up on Handel's works from our infancy; they have been our "meat day and night"; we are saturated with Handel, and we have no idea beyond him. He it is who is responsible for our great unwieldy, ponderous festival choirs, and he is responsible also for the inartistic interpretation of all works that employ a chorus except his own.

The trainers of our vast choral bodies congratulate themselves upon their arrival at a high state of perfection when their choirs can sing Handel with a fine tone and with absolute precision. They imagine this to be the acme of choral singing, and they carry out this principle through everything. The consequence is that when one attends the performance of a work by some other composer in quite a different style, one sees "the trail of the serpent over it all." One hears, for example, the poor emaciated, half-starved Israelites, in the first chorus of Mendelssohn's "Elijah," announcing the fact that they had had no harvest, and they could get no assistance, in a style that gives the impression that it is rather a joke to be without food once in a way, and they do not care the toss of a button for anybody. It would be possible for me to quote similar examples almost without end, but it is needless to do so, because they will occur to everyone; I must say, however, that it is not only absurd but criminal for a stolid Handelian trained chorus to attempt to sing works like Elgar's "Dream of Gerontius," or even an admittedly choral work like Stanford's "Revenge." I know that "The Revenge" is a prime favourite with choral societies, but how many sing it with the proper amount of dramatic expression? Not one in a hundred; such works as these require nerves and brains. Our choralists have plenty of voice (of course, I am speaking of choralists in the concrete, not individually), plenty of enthusiasm, plenty of pluck, plenty of perseverance, but they are unemotional, and dull in the extreme. It would take too long to thoroughly discuss this matter, and, as I have yet to say something about the orchestra, I will merely throw out the suggestion that the remedy for ineffective choral singing lies with the chorus-master; if he has no intelligence, if he be a man whose accomplishments consist only of being able to beat four in a bar with great precision, and of being able to detect a wrong note, that man has mistaken his vocation, and there are many such men. It would be better for choral music if that man had never been born, or, at least, if some candid friend would persuade him to devote his time to practising Handel's organ concertos, and such like music. With regard to choral training, I have now treated of precision of attack and nuances of expression; with regard to enunciation of words I may say that this is an exceedingly weak spot in our choral singing, due, no doubt, again to the Handelian style of composition, where the words are jumbled up together in such a manner as to make them quite unintelligible to the listener, let them be articulated in ever so precise a manner. Chorus-masters have never found the necessity of insisting upon clear enunciation of words in contrapuntal compositions, and this style of Handelian singing has been handed down, and has permeated through everything; but the time has come to alter all this, and I would advise our young conductor to look to it and pay particular attention to the initial and final consonants in words, and particularly to the sibilants; it is wonderful what a few s's will do; let me advise you to try an experiment at your next choir rehearsal; let your choristers literally *hiss* all the s's, and get all the final consonants right up against the teeth; you will notice in articulating a word ending with a dental consonant, that on the point of arriving at the end of that word, the tip of the tongue touches the back of the teeth, and as long as the tongue remains in that position the word itself has not been articulated. The tongue must be made to loose its hold of the teeth, and to cause thereby a little explosion to occur before the word can be said to have been articulated. Take the word "wood" for instance; if I say woo, the word is not articulated, but if I make my tongue loose its hold and say "wood," I make myself understood, I hope, by persons in the remotest parts of this room. Of course, in ordinary conversation we are lazy, and not particular in these matters, because the person to whom we are addressing ourselves gathers by constant practice what we wish to convey, although what is said is articulated most imperfectly. The case, however, of a chorus of, say, 200 people telling an audience something at any distance beyond a few feet is quite different, and in order to make itself understood, great exactness in enunciation is necessary. Maintenance of pitch in a chorus is, of course, very important, the tendency for singers to lose the pitch is a source of great anxiety to all conductors, and I imagine it must be, too, to all composers, for I have frequently noticed when a composer betrays a sneaking affection for a little unaccompanied singing, he always in the end mistrusts the

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choralists, and after a few bars put in a holding note for horns, or adopts some other device to aid in maintaining the pitch.

Of course, there are some works where the maintenance of pitch is almost, if not quite, an impossibility, such as in Beethoven's Ninth Symphony, but even this I have heard sung absolutely in tune. For ordinary purposes, however, I think a little discretion on the part of the chorus-master will suffice.

The tenors in a chorus are generally the greatest sinners in the matter of pitch. (I might almost say the greatest sinners in every respect, but as I am treating *pitch* now, we will give them the benefit of the doubt on the other counts.) Tenors are fond of a top note, and are fond of getting a top note, as they say, "straight from the chest." Now it is this "straight from the chest" that kills the pitch, and if choir-masters would insist upon their tenors using what I call the "head voice" more, they would, I feel sure, soon find the difficulties of pitch vanish.

I now pass on to the orchestra.

We are now on a different plane altogether, in another world, so to speak; up to the present time our young conductor has been gaining experience by teaching a body of musically uneducated people. The case is quite different when he stands up before a professional orchestra. If he should be a bumptious ignoramus, this first experience of his will do him good, because he will certainly have some of the bumptiousness taken out of him, and unless his skull is abnormally thick, he will experience some very hard knocks, for, above all things, orchestral players hate to have a conceited idiot standing up before them and ordering them about as if they were a lot of little boys at school. If, on the other hand, he be an artist of a diffident, nervous, retiring disposition, I shall feel sorry for him; yet I do not know why I should, because, of all artists, orchestral players are, I think, the most sympathetic and kind to their fellows. Yet, given all the sympathy and kindness that orchestral players know how to bestow, it will be a very difficult position for a sensitive young man to be placed in for the first time. When he awakes up on the morning of his first band rehearsal he will curse that day, and he will curse everyone who has conspired to place him in that position, for, of all the members of the orchestra, he knows himself to be the least experienced.

Now I shall adopt (in a modified form) the same plan as regards the orchestra as I did in the former part of my lecture with regard to the chorus, by giving our young conductor some advice and hints.

Let me then tell you at the outset what an orchestra is. It is one huge instrument, not a mechanical instrument like the organ or pianoforte, but one made up of human beings; it is the most complicated, the most sensitive, the most difficult to master, and the most awe-inspiring of all instruments yet devised. Now you, as organists, will, I am sure, agree with me when I say that it requires years of perseverance and study to be able to play a Bach fugue upon the organ at all decently; how many more years of study and perseverance must it take, then, for a man to be able to play upon the orchestra? I use the word "play" advisedly. I use it because the word "conducting" means, to some people, to quote Grove again, merely "beating time with a bâton." That is what it meant in the time of Spohr, but it is not so to-day.

To-day it means "playing" upon your instrument, impressing your own individuality upon the other artists over whom you have been placed, making them sink their individuality and receive yours. Making up your mind as to the artistic representation of a work and showing the public what your ideas of that work may be by playing it upon your orchestra.

This is conducting. This is the conductor's art. Now, gentlemen, I trust no one here has come this afternoon in the hope of getting a few tips from me as to the best way of scrambling through a performance of the "Elijah" with a scratch band of amateurs; if there is, he will be grievously disappointed, because I do not intend saying anything about it. I do not believe in that kind of thing. I have come to talk about "conducting," and you cannot "conduct" amateurs; it takes them all their time to play their notes, and they are either too dense or too conceited to receive any impressions, so, altogether, it is a waste of time, artistically, to have anything to do with them. There is a great deal too much of the amateur performer in England; this is one reason why the public taste is so low. People get into the habit of attending amateur performances, and gradually become quite oblivious of the fact that there is a higher standard. You will see, then, that as conducting an orchestra resolves itself into playing upon an instrument, the conductor is different from performers on other instruments, inasmuch as he not only plays upon his instrument, but he has to *make* it. The orchestra is what the conductor makes it, either a dull, lifeless thing, or one full of interest and vigour. I have said that it requires years of study and perseverance to become a conductor, yet I know quite well that numbers of professional musicians have the effrontery to stand up before an orchestra once a year and drag it or race it through a Beethoven Symphony, or, perhaps, something else much more intricate without knowing either the score, the technicalities of the orchestra, and, very frequently, without even having heard the work he conducts.

Englishmen appear to think that because they can write counterpoint they can conduct an orchestra, but anyone has only to listen to any of the casual performances that are constantly occurring about the country to be convinced quite to the contrary. I do not see how performances, with orchestra, under such men can be otherwise than failures, because experienced orchestral players know at once whether the conductor knows his business or not, and if he does not, he may talk till doomsday without making any impression upon them. I will ask you, gentlemen, as a body of organists, what you would think of me if I displayed to you my ignorance of the voicing and general

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mechanism of an organ, and then offered to give you all a lesson on the execution of a Bach Fugue. You would most certainly laugh at me; you would treat me as the professional orchestra treats the ignorant conductor.

I think, from my remarks, you will have gleaned that I regard conducting as being a special branch in the art of music, and I wish most fervently that everyone else would think the same. I feel quite sure that if we English musicians worked more as specialists our art would advance by leaps and bounds; we are what are called "good all-round men"; a man, perhaps, plays the organ on Sunday, teaches piano, singing, harmony, conducts a choral society, gives a few counterpoint lessons by post every week, attends a few schools and so on, but specialises in no particular branch. Now, I consider this to be a mistake. If a man knows he has a gift of composition (and I believe every man *does* know when he *has* got it) he had much better live on a crust a day until his genius is recognised than sodden his brain by teaching five-finger exercises for the sake of £300 or £400 a year; and if a man has the gift of training a choir, it is much better for him to devote the whole of his energies in that direction, and make a splendid name for himself, like your neighbour Coward, of Sheffield, than to bother his head about conducting orchestras; but orchestras have to be conducted, and I must come back to my point, and tell you the best means of learning how to conduct them. It is necessary, first of all, to become acquainted with the SOUND of an orchestra. To a beginner in conducting an orchestra is most bewildering, there is noise everywhere, all round you, back and front, the most unearthly noises you ever heard, you have not the least idea where they come from, and all you know is that you have lost your head, and you want to rush out of the place; so I would advise you, first of all, to become thoroughly acquainted with the *sound* of an orchestra; I will tell you how to do this later. The next thing is to become acquainted with the technique of all the instruments composing an orchestra; this is not only important, but absolutely necessary. Then you must be able to read a score; I do not mean that you must be able merely to know the positions which the various instruments occupy in a score, but you must be able to see a full score, and get an impression on your mind of it just as you would of a piece of music in short score, for instance. Although I am not now an organist, I know their little ways quite well, and I know that during the sermon on Sunday they have a habit of reading, perhaps, some new organ composition that has reached them by post that morning; they glance through it, and can see at once that it is effective; they go over it a second time very carefully; they know exactly how it will sound; they arrange their registers as they go on; they are absorbed in the music and lost to the outside world; as a matter of fact, they are not in this world at all; they are mentally playing this piece on the organ far, far away, when suddenly they are pulled up short and brought down to mother earth again by their choir singing the Amen after the sermon. What does the organist do? Why, of course, he sits down on his organ-stool, and plays this piece as a concluding voluntary. The organist has been able to acquire a quite adequate knowledge of the meaning of this piece without undergoing the mechanical exertion of playing it on his instrument. In the same manner the conductor must be able to get an impression of *his* piece before he plays it on *his* instrument; it is more necessary for a conductor to be able to do this than for any other executant, because he is so placed that it is impossible for him to practise on *his* instrument as other men do on theirs for *their* own benefit. The conductor's knowledge must always be supreme; he must know his work thoroughly before he asks his orchestra to play it; if he does not, the members of his orchestra play through the piece once, and know more about it than he does himself; he is lost, he does not know what to say, does not know where to suggest improvements, and finally ends by saying, "Thank you, gentlemen, that will do very nicely," when every man in the orchestra knows quite well that the rendering of the piece was no more like what it should have been than the moon is like green cheese. I have promised to tell you how to become acquainted with the sound of an orchestra. There can be no question, I think, as to the best method of acquiring this; it is to *play* in one. If you play in an orchestra, you have advantages that no one else can possibly get; you see the strong and weak points of every department; you are able to study your conductor, find out where *his* weak spots are. Make up your mind what you yourself would do in circumstances where he fails; admire his good qualities, and store them up to be made use of on future occasions when you will be in his position; you learn the technicalities of all the various instruments in the orchestra, which, in itself, is a great education, and, as I have said before, absolutely necessary. To mention only one instance where the necessity for knowing the technique and capabilities of instruments is of importance, I will give you a very simple one. At the 58th bar in the last movement of Beethoven's C minor Symphony there is a *ff* scale passage for all the upper strings—a most stupendous effect if played properly; anyone who knows anything about the violin at all, however, knows that this passage cannot be played at the pace marked at the beginning of the movement; it resolves itself into a mere scratch. Now, a conductor knowing nothing of the violin would probably insist upon that passage being played as it stands, and would be laughed at for his pains; another conductor would have the passage played at a more moderate pace, and so obtain the effect intended. This is a very simple instance, but it will serve to show what I mean. I have known cases where a composer has written passages that are absolutely unplayable on the instrument assigned to them, and where the responsibility has devolved upon the conductor of giving these passages to some other instrument. It is obvious then, that if the conductor had had no knowledge of in-

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struments, he would have been at his wit's end. Let me beg all of you, then, who play orchestral instruments, or who have some knowledge of them, and have laid them aside, to take them up, make yourselves proficient, and join an orchestra. I assure you there is more fun and profit to be got out of playing in a good orchestra than in conducting a bad one. You may imagine that it would be difficult for you to obtain engagements in an orchestra; not at all, the advantage would not be all on your side; you must recollect that conductors like intelligent men under them, and if a man be a thoroughly educated musician, as well as a fine executant on an orchestral instrument, it is to the conductor's advantage to have that man in preference to one who is nothing more than an executant. I may, perhaps, mention incidentally that in my own orchestra I have no less than four professional organists, and two conductors of local musical societies; one of the organists is an F.R.C.O., another is an L.R.A.M., another is half-way to a Mus. Bac. With all these men studying conducting, surely England ought to produce something in this way before long. In my opinion this is the best way to study conducting, if you are unable to adopt this method the next best is to attend rehearsals as a listener. This plan, however, will be more difficult, because conductors do not like being quizzed. They are a funny lot as a class, and they do not like giving their secrets to outsiders; they like getting wonderful effects to astonish the listener, but they are averse to telling him how it is done. However, I do not mind telling you how it is done; indeed, I have come here for that purpose. It is done by sheer hard work, by tact, by knowledge of your material, by knowing what you want, and how to get it without worrying the people who get it for you. You must have the spirit of enthusiasm within you, and you must be able to infuse that enthusiasm into others; you must be supreme, absolute, despotic, but kind and considerate; you must have the quality of resoluteness without being harsh and threatening; you must cultivate some method by which you can get out of your men every drop that can be squeezed out of them, a method which will make them yield what they have willingly, not because you pay them and can demand it, but because they love you.

This, gentleman, is conducting. When a man can do this, he is a conductor.

Miniatures.

PRESBYTERIAN CHURCH, EAST HAM.

A RECENT visit to this, comparatively speaking, new cause was a pleasurable experience. The church is at present a temporary one, although plans are passed for the erection of a handsome structure to seat 750 people. Meanwhile, under the attractive ministry of Rev. T. G. Murray, a membership is being gathered, and already numbers over 120, with continual additions. The music is in the care of Mr. S. W. Tucker, who has worked heartily and with excellent success during the period that has elapsed since the church was opened in September, 1900. A choir of twenty-seven, with a good average attendance, are sufficient to lead the praise in the building, and the people sing heartily and well. "The Church Hymnary" is used, and the hymns are supplemented by an anthem on most Sundays. The selection on the occasion of our visit was Gounod's "Come unto Him," relegated to the collection period. The piece was a splendid *addendum* to a telling address by the minister, and would have emphasised the presentment of the Gospel message in a more telling manner had it been rendered without the chinking accompaniment. As it was, the rendition revealed good qualities of blending of the voices and attack, as well as excellent expression. Chants are to be added to the service shortly, and it is to be hoped that the anthem will also find its proper position.

RADNOR PARK CONGREGATIONAL CHURCH, FOLKESTONE.

THIS handsome new church, of which the Rev. A. J. Palmer, well known all over the country, is the pastor, is musically well off. The organ, which was put in when the church was opened, is an excellent three-manual instrument of about thirty-seven stops. The tone is very refined, and there is no lack of variety. It is placed in a chamber off the chancel, and the choir occupy seats in the chancel. Mrs. Ostler is the organist. She is fond of her work, and practises carefully. For one who has had only some eighteen months' experience, she does exceedingly well. Her voluntaries are always selected with good taste, and she plays them well.

In Mr. W. F. Jupe the church possesses an earnest and energetic choirmaster, who puts his whole soul into his work. He was at one time organist in the Isle of Wight, where he had considerable experience as organist and choirmaster. Unfortunately an affection of the eyes has made it necessary for him to give up playing. The arrangement of the musical service can be safely left in the hands of Mr. Jupe, who has good judgment.

The choir is an unusually good one, and the members are loyal and willing to the last degree. Amongst them are many quite equal to taking solos, and their efforts are always appreciated by the congregation. As in many other choirs, however, the tenor is the weak part. Why is it that men with good voices are fewer in the South of England than in the North?

The service would be thought "high" by some, possibly, but it is evidently approved of by those attending the church. A chant and anthem are sung at every service. The General Confession and the Lord's Prayer are also sung. A choral "Amen" is sung after the Benediction at the morning service, and a Vesper after evening service.

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WESLEYAN CHURCH, ILFRACOMBE.

This is one of the prettiest Wesleyan churches we have ever seen. The design is exceedingly nice, and everything is in good taste, the whole idea being carried out most artistically. Worshippers here certainly have nothing to offend the eye, but much to add to their devotion. The architect, Mr. Gould, is also choirmaster; clearly he has an eye for beauty and an ear for harmony.

The choir numbers about thirty-five members, but, as in most seaside resorts, the choir stalls are fuller in winter than in summer. But usually the musical service is of a high order, the Te Deum, Venite, and Magnificat being sung to well-known settings. The congregational singing is hearty. An anthem is sung occasionally.

The organ was rebuilt a few years ago, but it is not an altogether satisfactory instrument—in fact, the church and the organist are worthy of something better. It contains seventeen stops, one or two of fair quality.

The organist is Miss Beatrice Mitchell, A.L.C.M., who plays with considerable taste and good judgment. She has only recently undertaken the work, having previously been assistant organist at Edenbridge Parish Church. Her knowledge and experience will add much to the interest and efficiency of the musical service.

The present minister is the Rev. J. Bawden Allen, who is an excellent worker, and is much esteemed. The crowded congregation testify to his attractiveness as a preacher.

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. Joseph Brown.

METROPOLITAN.

Highbury Hill.—The choir of the Baptist Church went to Broxbourne Gardens on Saturday, the 26th July, for their annual picnic. Twenty-nine friends sat down to tea. During the tea, Mr. Dean referred to the good work done by Mr. Berridge during the time he had been associated with Highbury Hill Church, and also to the pleasant relations that had always existed between organist and choir, and took the opportunity to present Mr. Berridge, in their name, with a handsome silver-mounted baton in an elegant morocco case, outside of which was a suitable inscription. Mr. Berridge expressed his surprise and joy at the honour done him, and thanked the friends for their gift. Mr. Staple expressed the thanks of the friends to Mr. Dean for the admirable arrangements.—On Sunday, the 10th ult., a special Coronation service was held, the programme being that issued by this Journal, including Jamouneau's "The King shall rejoice," Mr. R. A. Kingston singing the middle section as a solo. Mr. Ernest Darke played the service and Master Harold E. Darke the voluntary, Meyerbeer's "Coronation March."

Muswell Hill.—Mr. Frederick Meen has been appointed organist and choirmaster at the Baptist Church.

PROVINCIAL.

Beckington, Somerset.—The 112th anniversary of the Baptist Sunday School was held on Sunday, August 3rd. The new pastor, Rev. T. Moss, conducted the morning and evening services, and Mr. E. H. Davis, of Bournemouth, gave an address at the afternoon Flower Service. Special hymns were sung by the children, who acquitted themselves very creditably under the able conductorship of Mr. Hodder, of Frome. To this gentleman and to Mr. Roger Bourne, the organist, are due the success of the musical arrangements. The hymns, with two exceptions, were taken from the Baptist Church Hymnal. They included Nichol's choral march, "Warriors of the Lord," and the same composer's "Our day of song is ended" and "We've a story to tell to the nations"; also Arthur Berridge's beautiful setting of "I think when I read." During the Flower Service a number of the children recited suitable pieces in very good style. Collections on behalf of the school funds were taken at each service.

Bournemouth.—A Coronation Service was held in Springbourne Wesleyan Church on August 10th, when an address was given by Alderman J. A. Parsons, J.P. Mr. Fred. P. Brazier ably presided at the organ. Besides suitable hymns, "I was glad when they said unto me" (Elvey), "The King shall rejoice" (Goss), and Te Deum (Stanford) were sung. Solos were rendered by Miss Heaton and Mr. F. Holloway. Mr. J. J. Brazier conducted efficiently.

Folkestone.—A United Free Church Coronation Service was held in the Wesleyan Church on August 9th, when a large congregation assembled. The President of the Free Church Council (the Rev. J. C. Carlile) gave an admirable address. The Revs. J. Wellburn, J. D. Bate, and A. Raw took part in the proceedings. The music, which included "Zadok the Priest" (Handel) and Stanford's Te Deum, was rendered by the Nonconformist Choir Union, accompanied by the organ and a small orchestra of strings, brass and drums. Mrs. Walton presided at the organ, and Mr. Minshall conducted.

Horbury (Yorks).—In connection with the Horbury Temperance Society and Band of Hope Union, the annual demonstration was held on Coronation Day. The great attraction this year was the local Choir Competitions, which were enjoyed most keenly. Mr. Walter Batley, of Dewsbury, was the adjudicator, and there were two prizes: first prize, £3; second prize, £1 10s. The following local choirs took part in the order given:—No. 1, High Street Wesleyan (27 singers); conductor, Mr. J. W. Wood. No. 2, United Methodist Free Church (26 singers); conductor, Mr. A. Fawcett. No. 3, Westfield Congregational (27 singers); conductor, Mr. C. Shaw. No. 4, Primitive Methodist (34 singers); conductor, Mr. W. Reeve. In the afternoon the choirs sang the test piece, "The Hour of Rest" (Valentine Hemery), and in the evening each choir sang one of its own selection, which were as follows: No. 1, "Two Cupids" (A. W. Batson); No. 2, "The Evening Star" (A. C. Mackenzie); No. 3, "There

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is Music by the River" (C. Pinsuti); No. 4, "Hymn to Music" (Dudley Buck). Out in the open air the volume of sound was somewhat lost, but the scenic effect was a sufficient compensation. Mr. Batley announced his awards, without any comments, as follows: No. 4, 102 points; No. 1, 99 points; No. 3, 76 points; No. 2, 75 points. After the singing of the National Anthem the test piece of the afternoon was sung by the massed choirs, under the conductorship of Mr. Reeve. The following are the impressions of the adjudicator on the relative merits of the choirs: No. 1 (Wesleyan); test piece, "The Hour of Rest." Blend of voices fairly good, but sopranos not so good in their upper notes and tenors weak in places; basses good; singers should remember that a rallentando does not mean a sudden adagio. The selection, "Two Cupids": A good rendering of a moderately difficult part song; phrasing better than in the test piece; basses were a little uncertain in attacking the quaver movement, but on the whole a well-rendered piece. Marks, 46, 53; total 99. No. 2 (Free Church): Tone of sopranos not so good in either test piece or selection; contraltos good tone, but did not keep well together; evidently a young choir, which will improve with practice. Marks, 39, 36; total 75. No. 3 (Congregational): Fairly well balanced voices, and began test piece well, but were unequal after the change of key. The selection was not sung as well as the test piece; pronunciation rather faulty. Marks, 40, 36; total 76. No. 4 (Primitive Methodist): Test piece well sung throughout, intonation and phrasing being better than No. 1; the parts were well balanced, the sopranos having a very good quality of tone, the piano passages being particularly fine; certainly the best rendering given. The selection, "Hymn to Music"—a difficult part song—was on the whole well rendered, the pianissimo passages again being good; the effect was a little spoilt by the sopranos at the finish. Marks, 52, 50; total 102. The maximum number of marks for each piece was 60, or combined 120. "Taking the singing as a whole, I was very much pleased," says Mr. Batley, "with the choirs, and certainly think the two prize-winners are very much above the average."

HULL.—A very interesting Coronation Service was held in Wycliffe Congregational Church, of which the Rev. J. Nicholas Knight is pastor. The service was compiled by the minister and organist, the prayers by the former and the musical reponses by the latter, Mr. Alvan B. Young.

NEWBURY.—A united Coronation Service was held in the Corn Exchange, the music being under the direction of Mr. Andrew Freeman.

NEW SHILDON (CO. DURHAM).—In the Wesleyan Church on Sunday evening, August 10th, at eight o'clock, a Coronation Musical Service was given by the combined choirs of the Primitive and Wesleyan Churches. The service was presided over by Councillor Johnson, Esq., J.P., who, in a neat an eloquent address, explained the double object of the service, viz., (1) a musical commemoration, by which to show a spirit of loyalty and patriotism; (2) a desire to augment the funds of the Nursing Association. The choir, most ably conducted by Mr. W. Metcalf, gave a very creditable rendering of "The Gloria" (12th Mass), "Zadok the Priest" (Handel), and "Hallelujah" ("Messiah"). "The Coming of the King" (Roeckel) was sung in fine style by Mr. J. Storey, while Miss Jackson, an old favourite, fairly excelled herself in her second song, "Our Angels" (Brookfield). Mr. W. Metcalfe was heard to great advantage in "Arm, arm, ye brave" (Handel), and the duet, "David and Goliath" (Bliss), sung by Messrs. Alderson and Metcalfe, richly deserved the praise it elicited. Mention must be made of Mr. R. W. Lumsdale, the organist, whose charming accompaniments and masterly playing in the choruses were a delight. He also contributed three solos with his usual skill and brilliancy, including Mr. Percy Godfrey's Prize March and Rink's "God Save the King." At the close of the service the audience joined most heartily in singing the National Anthem and Doxology. The Rev. J. W. Cotton then pronounced the Benediction, and the people left the church to the strains of Meyerbeer's "Coronation March."

REDHILL.—Mr. Burritt Lane, Mus.Bac., has been appointed organist of the Congregational Church.

SOUTHOWRAM (HALIFAX).—A new organ, containing 20 stops, was opened by Mr. S. E. Worton, R.A.M., of Elland. Among various items from the works of Handel, Gounod, Guilmant, etc., two items from his own pen were loudly redemanded. An additional item was contributed. Miss Worton and Mr. Robinson were the vocalists, and were well received.

TUNBRIDGE WELLS.—On Coronation Day a special service was held in Mount Pleasant Congregational Church, arranged by the Free Churches of the town. A large united choir was assisted by an orchestra of strings and brass, with organ. This lent additional colour and interest to the musical part of the service, which opened with a Coronation March by band and organ, followed by the anthem, "This is the day which the Lord hath made" (Bruce Steane), the tenor solo being effectively and expressively rendered by Mr. C. Hubble, the choir duly observing the phrasing and all the marks of light and shade throughout, the final fugue being given with good attack and firm precision. The orchestral accompaniments to the hymns and chorus were much appreciated, and it may not be out of place to remark that it is to be regretted that such instrumental help is not more generally adopted in our special services, as it induces the congregation to sing more heartily. Handel's "Hallelujah Chorus," followed by an orchestral march, formed a fitting conclusion to a most jubilant service. Mr. W. Baldwin judiciously presided at the organ, Mr. Packham proved to be a brilliant trumpeter, and Mr. G. H. Starmer conducted.

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The Abbey March. By James B. Smart. 4s.—

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Bold in style, but moulded on the type of many other marches.

Lighten Our Darkness. Song. By Ed. St. Quentin. 4s.—Should become popular. It is semi-sacred in character, and would be suitable for P.S.A. services.

Save Me, O God. Song. By Alberto Randegger. 4s.—A song needing a cultivated voice. If well sung (and it deserves time spent upon it), it cannot fail to be effective.

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5. Harmonic Flute	4 „	58	„
6. Principal	4 „	58	„
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8 Mixture (3 ranks)		174	„
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5. Celeste	8 „	46	„
6. Flute	4 „	58	„
7. Principal	4 „	58	„
8. Fifteenth	2 „	58	„
9. Mixture (3 ranks)		174	„
10. Contra Fagotta	16 „	58	„
11. Cornopean	8 „	58	„
12. Oboe	8 „	58	„
13. Vox Humana	8 „	58	„
14. Tremulant		—	

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1. Vox Angelica	8 ft.	58	pipes.
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3. Lieblich Flute	4 „	58	„
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6. Orchestral Oboe	8 „	58	„
7. Clarionet	8 „	58	„

Pedal Organ.

1. Bourdon	16 ft.	30	pipes.
2. Bass Flute	8 „	30	„
3. Open Diapason	16 „	30	„
4. Violone (From Great)	16 „	30	„
5. Trombone	16 „	30	„

Couplers.

1. Swell to Great.	4. Swell to Pedal.
2. Swell to Choir.	5. Great to Pedal.
3. Swell Octave.	6. Choir to Pedal.

Staccato Notes.

PADEREWSKI made £30,000 by his American tour.

SIR WALTER PARRATT was entertained at dinner by a number of his old pupils on July 30th, Sir Hubert Parry occupying the chair.

THE Parratts afford a very good example of the long service of organists. Thomas Parratt, father of the present "Master of the Musicke to the King," was appointed organist of Huddersfield Parish Church in 1812. On his death, in 1862, he was succeeded by his elder son, the present Mr. Henry Parratt. Thus, if Henry lives till next December, father and son will have presided at the organ of one church for 90 Christmases in succession.

A GENTLEMAN has given £10,000 to the chief Roman Catholic church in Dublin as an endowment and foundation for the support of the choir.

AN injunction has been granted to Messrs. Francis, Day and Hunter to restrain several persons from printing and selling copies of their songs, including "The Honeysuckle and the Bee."

THE King Cross Prize Band, Halifax, who played before the King recently, is a body of working men, who devote all their spare time to the practice of music. They were conducted by Mr. W. Clayton, who is also an amateur. Their studies are directed by Mr. John Gladney, a noted professional teacher of brass bands. The band is supported by the contributions of its playing and honorary members, and of their townspeople. They are equipped with a silver-plated set of "Prototype" instruments by Besson and Co., Ltd., Euston Road, London, the complete set having cost fully £400. The band was in London on a week's engagement from the L.C.C., and they were exceedingly well received by their audiences. The King expressed himself highly gratified with their excellent playing.

To Correspondents.

J. G. W.—Your anthem is very crude. The parts don't run smoothly and your harmonies are not correct. But you have fair ideas. You need experience in writing. We should advise you to study composition under a good teacher. You would then ere long do very much better.

CONSTANT READER.—You will find the anniversary selections issued from our office very suitable for your Sunday School choir. If the aid of adult teachers can be secured a short cantata will be an attractive item for rehearsal. Information regarding the working of Sunday School choirs can be obtained from Mr. J. Barnard, 340, Green Lanes, London, N. He is one of the founders and Secretary of the London Sunday School Choir. Certainly get boys amongst your trebles.

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The Nonconformist Musical Journal.

Edited by E. MINSHALL.

A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

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A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

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MR. W. HENRY MAXFIELD, Mus. Bac., Ashley Road, Altrincham.

****

THE NEXT COMPETITION.

Our readers have been enjoying their holidays, and no doubt many of them have had some interesting, and probably amusing, musical experiences. We, therefore, offer a prize of half-a-guinea for the best report of any musical incident or experience.

The following are the conditions:—

1. MSS. must be sent to the Editor at "Bryntirion," Grimston Avenue, Folkestone, on or before October 31st, 1902.

2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the writer.

3. Each MS. must not exceed 350 words.

4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit. We also reserve the right to print any of the MS. sent in.

5. Our decision in all matters relating to the competition shall be final.

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Are the singing abilities of the Welsh people declining? At the recent Eisteddfod, the Welsh choirs only succeeded in gaining first place once in four competitions. In 1901 also an English choir took the prize in the chief choral competition. This is rather curious, seeing that the Eisteddfod is essentially a Welsh institution. But Welsh people love singing as much as ever, and we believe that there is more singing by note to-day than ever before. Their recent failure, we believe, can be attributed to two causes. If the test pieces had English and Welsh words, and the competing choirs had been allowed to sing either, undoubtedly the Welsh singers would have done much better. To many of them English is almost a foreign language; consequently they cannot put that feeling and expression into the music which are so necessary to a successful performance. Secondly, we rather fear our Welsh friends do not put the "finishing touches" to their work. Their voices, generally speaking, are excellent, but there is sometimes a roughness of tone which mars their performances. If they will go in more for refined and delicate, rather than robust and vigorous singing, we believe they will stand a very much better chance in future. It must have been a great disappointment to them to see the largest prizes going to English choirs; but they took their defeat in good part, and they were not slow to applaud the victors. This is very much to their credit.

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It would be a good thing for music in England if competitions like those at the Welsh Eisteddfod were more general. The necessary preparation is very beneficial, and the friendly rivalry between choirs is helpful. In the North of England these competitive meetings are held at a few places, but in the South hardly ever. The Free Church

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Councils might do worse than include some such work in their programmes.

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Earl Nelson has an article in the *Nineteenth Century Review* on "Hymns Ancient and Modern," in which he says, with regret, that the Wesleyans are substituting Moody and Sankey for Wesley's hymns. We have no hesitation in saying that this is incorrect. Moody and Sankey may be used occasionally in some chapels, but even there not to the exclusion of Wesley's hymns. The Hymnal now in preparation will no doubt include many modern hymns, but Moody and Sankey's effusions are not likely to find a very prominent place.

Passing Notes.

MOST people have heard of Mrs. Billington, the famous singer, whom Michael Kelly described as "an angel of beauty and the Saint Cecilia of song." There is no more familiar anecdote than that which connects Haydn with Sir Joshua Reynolds' portrait of this notorious character. Carpani is responsible for the story. He says that Haydn found Mrs. Billington one day sitting to Reynolds, who was painting her in the character of Saint Cecilia listening to the angels. "It is like," said Haydn, "but there is a strange mistake." "What is that?" asked Reynolds. "You have painted her listening to the angels; you ought to have represented the angels listening to her." It is a very pretty story, but I have just discovered that it cannot possibly be true. Reynolds' portrait of Mrs. Billington was painted in 1789, two years before Haydn's arrival in England, and was actually shown in the Academy Exhibition of 1790, the last to which Sir Joshua contributed. Of course Haydn may have made the witty remark here attributed to him, but it cannot have been at the time of the painting of the portrait. That he was an enthusiastic admirer of Mrs. Billington there can be no doubt. "Mrs. Billington's character is very faulty," he said, "but nevertheless she is a great genius, and all the women hate her because she is so beautiful." What a penetratingly human remark that was!

Haydn, like Liszt, had a passion for pretty women, and it did not greatly concern him whether their characters were *sans reproche* or not. As a matter of fact very few pretty women of his day *were* without reproach. He inscribed an air to Mrs. Jordan, and Mrs. Jordan had a nice little family, though she was never married. At Esterhaz one of his singers was a certain Signora Polzelli. She was not happy with her husband, and Haydn took pity on her, much as Shelley took pity on "my unfortunate friend" Harriet Westbrook. The result was rather embarrassing, to say the least. When he came to London he fell in love first with a Mrs. Shaw and then with Mrs. Schroeter, a charming widow of sixty. "Beware of widows," says a certain classical injunction. Haydn didn't beware, and accordingly made rather a fool of himself. But we must not be too hard on him. He had married a bad wife, and his home was both childless and loveless. Anna Maria Haydn didn't care a red cent whether her husband was a cobbler or an artist, so long as he made money enough to meet her extravagances. It is said that she used her husband's manuscript scores as curl-papers and inlays for the pastry! She certainly wrote to him when he was in England for money to buy a "widow's home." What is a man to do with a wife of that sort? Console himself elsewhere, the cynic would say. That was just what Haydn did.

I have been re-reading the life of Mozart, this time as told by Mr. Eustace J. Brakespeare in Dent's very pretty "Master Musicians" series. I must confess that Mozart's early years have always been a difficulty with me. To speak frankly, I don't believe half the tales that are told about baby composers, and I don't believe half that is told about Mozart. That he was a musical prodigy there is no denying, of course; but knowing something of children "at first hand," I am certain that Mozart never did the things that are attributed to him at certain tender ages. No child could compose minuets at four and play concertos at five. If he could and did, he would be a sore trial to his friends. I'd rather not be his father. It would all seem as unnatural as a child of four leaving its dolls and its hobby-horses to indulge in prayers and other exercises of piety. Mr. Brakespeare, I am sorry to see, gives easy credence to these absurd tales of Mozart's precocity. I wish some sturdy Philistine writer would take this subject in hand, and treat it from a common-sense point of view. Some day I may do it myself.

Mr. Brakespeare touches upon rather an interesting point, but only in a footnote. He expresses surprise that so few of the great composers have excelled as players upon two separate instruments. I don't know that the circumstance is at all curious. The composer is quite distinct from the player. I don't say that a man, especially nowadays, could be a great composer without playing some keyboard instrument fairly well. But look at Wagner who, in what Mr. Brakespeare calls "digital respects," was a notorious and self-confessed duffer. Berlioz was not much better. Yet Wagner and Berlioz have done some notable things as composers! Most of the great composers nevertheless have been good players on one instrument or another. Handel and Bach were both superior organists and harpsichordists too; Haydn and Mozart handled harpsichord and violin with considerable skill; Beethoven excelled as a virtuoso of the piano; and Chopin was "the proto-ideal modern pianist." Gluck, Schubert, Schumann, Meyerbeer, and Brahms all played with more or less ability and distinction. Of vocal

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talent the great composers had collectively very little. Gounod is the only exception I remember. And yet Haydn declared that every great composer should be a singer: he would write so much better for the voice.

Does musical composition pay? They have been discussing the question in one of the German musical journals, and the outcome of the discussion is on the whole not particularly reassuring. One gentleman indeed—he calls himself "a Scottish musician in Berlin"—writes to say that he has lived solely for the last six years by musical composition. He has not, he declares, a penny of private means, nor does he teach music in any of its branches. He studied for five years in Berlin, and then returned to his native city in search of pupils. But pupils came not, and so he took up the pen. It was an uphill struggle at first; but he was fortunate enough to receive work from two of the largest London firms, for one of which he did some £80 worth of instrumental arrangements during the first year. Since then, matters have steadily improved, and now this fortunate musician can command "work" from most of the English and foreign houses. Pity the lucky one does not give his name; but it is at least satisfactory to learn that he has never written a bar of "drawing-room" music, and never means to do so. One may, however, be excused remarking that an "arranger" and a composer are not quite the same.

J. Cuthbert Hadden.

Sunday in Germany.

By J. R. Griffiths, Mus. Bac.

Why do we English Protestants always think and speak of the Fatherland as *Protestant* Germany? Surely this term is to-day a misnomer? Especially when one considers that at least a third of the entire population is Roman Catholic! Some districts, such as, for instance, the Rhine Province, are very largely Catholic. True, there are also districts—such as Hanover—that are almost entirely Protestant. And the optimist may be inclined to remark that so long as there are two-thirds Protestant, the remaining third may not be troubled about. But what is the tendency to-day? Is it towards the increase of Catholicism or of Protestantism? The writer's impression is that unless the Protestants wake up and become as active as the Catholics, the latter body will ere long be as great, numerically, as the former! Perhaps the reasons for this impression will become apparent during the course of this short holiday sketch, a sketch which is intended primarily to describe three Sundays recently spent in this interesting country.

Leaving London Friday, August 15th, the writer, together with his wife and two other relatives, duly reached Cologne the following day. We were all roused at 5 o'clock on Sunday morning by the ringing of many bells from the neighbouring churches, and from this hour onwards the ringing was so frequent that further sleep was out of the question. At intervals came the sound of an organ from a church close by, and then one heard the congregation singing at early mass. The organ possessed a rich 16 ft. reed on the pedals, and this told out well in various parts of the service. After an early breakfast we set out to attend morning service at Christus Kirche, a handsome Protestant church recently built. (It should be observed that in Germany the custom largely prevailing on Sundays is to have a morning service about 8.30 or 9 o'clock, and to have *no evening service!*) A friendly worshipper showed us into a seat, and after engaging in silent prayer for a moment (for which purpose they here *stand*), we *sat down* to sing the chorale.

To us, this standing up to pray and sitting down to sing appears very strange. Equally unfamiliar is the custom of rising when the text or any portion of the Bible is read. So far as singing is concerned, the posture adopted is decidedly unfavourable for this exercise. But considering that most of the chorales are taken at such a slow pace, and that frequently there are many verses to each, perhaps it is a wise provision after all. For one would certainly get weary of standing for ten or fifteen minutes at a stretch, which is the length of time often taken up in singing one of these chorales.

The singing is all in unison, the organ alone supplying the harmony. Everyone joins in, and in consequence the singing may be called hearty and general. The melodies of the chorales are printed in many of the hymn books, a provision only made use of by strangers, for the ordinary worshippers know these old chorales by heart. The organ accompaniment is mostly at full power throughout, as is usual in this country, and it is probably the exception and not the rule when the words are treated in accordance with their varying sentiments.

The chorales—generally two or three—together with a few choral responses, constituted the whole of the musical part of the service. At the close there was an out-voluntary, which was well played, and bore abundant testimony to the resources and beauty of the instrument as well as to the skill of the player. Here, as in most churches in Germany, the organ is placed in a gallery, in what we should term the west-end of the church, that is, the position exactly opposite to that occupied by the communion table. After the service we were kindly shown the Bible which the Empress of Germany had presented to the church, and then took our leave of this modern and commodious place of worship. In the afternoon, after tea, we made enquiries if there were any Protestant services in the evening, but found that, with the exception of one in a distant suburb, and of an evangelical meeting in the vicinity of the post office, there was nothing of the kind. Deciding therefore to visit the latter at the time appointed (8 o'clock), we in the

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meantime took a walk round the city. But what did we find? This, that though the Protestant churches are *closed* in the evening, the Catholic churches are not only open, but have services therein! The first one we entered was crowded by a large congregation, who at the moment we entered were listening to the sermon. Later on we continued our walk, and found a second Catholic building open. Here they were making preparations to hold a service. Still later in the evening we entered another quaint old Catholic church—it has a tower quite apart from the other portion of the building, and in this tower is a deep mellow-toned bell. Here again we found a congregation crowded to the doors, and the thought could not help presenting itself: why, in the name of all that is good, do the Protestants neglect so obvious an opportunity? If it is worth while for the Catholics in a crowded city like Cologne to hold evening services, surely it is equally worth while on the part of the Protestants.

But we are waxing warm, and must remember this is a musical and not a religious article. Shortly before the appointed hour we arrived at the evangelical meeting-house, a place holding perhaps a hundred and fifty persons. The whole service here was most devout, and was conducted by an earnest young minister, who preached an eloquent and impressive sermon from the words, "Set me as a seal upon thine heart, as a seal upon thine arm." It was with peculiar pleasure we heard the announcement that they were shortly opening a larger building. Thus our first Sunday.

During the following week we visited the Düsseldorf Exhibition (where there is a striking statue of Beethoven, wrought by a Leipzig sculptor), and then journeyed along the Rhine, stopping at Bonn, Coblenz, and Bingen. We afterwards visited Frankfort, Cassel, and Lüneburg, and, wishing to spend a quiet Sunday after so much travelling, reached on the Saturday a little town—Elmshorn—situated in Schleswig-Holstein, and about an hour's railway ride north of Hamburg.

On the following morning we wended our way to the church, which here, as in most parts of Schleswig-Holstein, is Lutheran. The building itself is old, and sufficiently quaint to warrant anyone making a special journey from Hamburg to see it. The woodwork throughout the church is primitive in its simplicity. The seats have hinged doors, which are fastened by old-fashioned latches. The galleries are partly supported by iron hooks suspended from the ceiling, and the panels in front of the galleries have each a biblical subject painted thereon. Not far from the curious old pulpit is a portrait of Luther, on each side of whom is an angel engaged in holding a crown over his head. The place looks as if it had not been disturbed for centuries, and as for the dust! well, that too had not been disturbed for some time!

The service here was in some respects similar to that we had heard at Cologne the previous Sunday morning, and the fairly large congregation joined heartily in it. When it was over, and the congregation had dispersed, the minister conducted a confirmation class in the centre aisle. After this a friendly introduction to the genial organist, Herr Rektor Stötting, resulted in his showing us the organ, and allowing the writer to try it. Some portions of the instrument are about a hundred and forty years old, and, as may be expected, the natural keys of the manuals are black and the sharps white. The draw-stop knobs are also black, and the names of each are not inserted on the knob itself, but on the jamb. There are two manuals, great and swell, the great being the upper; and there are about thirty stops, including a good trumpet on the manuals, and an effective 16 ft. reed on the pedals. The blowing is done here by *treading*, and the writer was surprised to see how easily a boy of about twelve years of age could keep even the full organ supplied with wind. Rektor Stötting has been organist here since 1880, and plays his instrument with a considerable amount of taste. Thus our second Sunday.

The following week we spent in a quiet village called Breklum, a place midway between the stations named Bredstedt and Wallsbüll, on the railway running from Hamburg to Denmark along the west coast of Schleswig-Holstein. The village is noteworthy on account of its being the headquarters of the Schleswig-Holstein Mission for training and sending German missionaries to India. And here in this retired spot, the guests of the director-in-chief of the mission, and surrounded by the various buildings allocated to the carrying on of the different departments of mission work, we spend our third, and last, Sunday in Germany. The church, like that at Elmshorn, is very old, and on its walls is a list of its pastors, dating from pre-Reformation times. Indeed, one name on the list was a relative of Luther himself. And, by the way, on the very spot now occupied by the mission house, was formerly a farm which was kept by a descendant (grandson, I think) of the great Reformer. Thus we are on historic ground, as we seat ourselves in this old church, at nine o'clock in the morning. In the area the men sit on one side, and the women on the other, while in the gallery there is a place reserved where men and women can sit together. Very soon we join in singing a chorale, and we notice that each verse of six lines takes about two minutes to perform. The service is of the usual Lutheran type, and differs in no appreciable degree from the others we have attended. The organ is a small two-manual (great and choir), and at the time of our visit was being cleaned. Consequently we did not hear the whole of it. Though small, it possesses, however, a sixteen feet reed on the pedal. It is blown by a woman, and has the *treading* arrangement already referred to. Our hostess kindly introduced the writer to the organist after service, and gave him an opportunity of trying the instrument. There was no evening service in the church, but there was a five o'clock service in a hall in connection with the mission, and this we attended, and heard an earnest sermon by a son of a late pastor here—Pastor Jensen. Thus ended our Sundays in the land which is the natural home of the chorale, and which has given us the greatest composers the world has ever seen.

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Miniatures.

ENGLISH CONGREGATIONAL CHURCH, BANGOR.

The inhabitants of Bangor are almost entirely Welsh, and English congregations have somewhat of a struggle to exist at all. The "cause" here has been in the past in very low water, but happily things have very much improved. The present pastor, the Rev. Emlyn Evans, is a young man of considerable promise, and he is very affectionately regarded by all his flock.

The building is small, but very comfortable, and fitted with electric light. The mural decorations are, however, rather startling, although they were painted by a London firm.

The musical service is restricted to five hymns, and this in a district where music is supposed to thrive! Mr. Jones is "leader," but he has no choir. There are people with good voices in the congregation, and if these would form themselves into a choir, we believe the service might be made much more attractive. Why not introduce chanting at one service and an anthem at the other to begin with? Ere long both would be heard at both the services. As there is no choir it is impossible to sing many of the tunes in the Hymnal, consequently there is a frequent substitution of an old tune to certain hymns. With a choir of even eight or nine voices much might be done. We earnestly commend this idea to the authorities.

The organ is a very nice two-manual instrument, and quite adequate for the building. Miss Lloyd is the organist, and with careful practice she will make a capable player.

WESLEYAN CHURCH, EXMOUTH.

Considering the size of Exmouth, this church is doing well in maintaining the standard of the musical service. Though of course, as in most seaside resorts, the congregations are largest in the summer months, a good average is kept up all the year round.

A good feature is the printing, each week, of the whole of Sunday's music, numbers of tunes, anthems, voluntaries, and on the back of the paper a list of notices for the week, amount of offertory, etc. These slips are put in each pew, and form a useful collection at the end of the year.

The morning service commences with an Introit. The Te Deum or other canticle is sung to settings such as Hopkins in G, Smart in F, etc., and an anthem is given during the offertory.

A somewhat unusual feature is the rendering of an anthem or oratorio chorus before the evening service. This is greatly appreciated by the congregation, who come in good numbers at 6.15 to hear the voluntary which precedes this. An anthem is also sung in the usual place in the service.

The choir, who number some thirty-eight or forty, are very loyal and untiring in their support, and while, as frequently happens in the South, they do not revel in *fortissimo*, they achieve many excellent effects of piano and pianissimo passages, which after all is the more desirable accomplishment. Both lady and boy sopranos find a place.

The organist and choirmaster, Mr. F. Heddon Bond, M.A., F.R.C.O., is an earnest striver after delicacy of effect and finish in the singing, but avoids uncongregational hymn tunes. His recitals are very popular in the town, and a large portion of the congregation makes a point of not missing his voluntaries. He was a pupil of Mr. W. S. Hoyte, of the Royal Academy of Music.

The organ is a good three-manual of modern design, erected in 1896 by Mr. J. E. Minns, of Taunton.

WANDSWORTH PRESBYTERIAN CHURCH.

This church is well served in the ministry of the Word and the ministry of the Music. The minister, the Rev. Jas. Cunningham, has a well-earned reputation, and enjoys an affectionate regard on the part of his people. The singing on a recent visit was found to be of a very encouraging order; although, as the musical director was away, it was perhaps a little less elaborate than is customary. The hymns were sung with vigour, and a pleasant understanding with regard to expression. The anthem was of the "easy" order, but well sung. The balance was fairly good, and the tone and "attack" excellent. The organist is Prof. Pardy, L. Mus., A.R.C.O. The seating arrangements of the choir seem capable of improvement, some few members occupying seats which back the congregation. It would be an improvement if the singers allotted to those particular chairs were to turn and face the congregation while the service of praise is in progress, as much of the help which their voices might render is now expended at the wrong end of the church.

WEST KENSINGTON PARK WESLEYAN CHURCH.

An attractive service is the order of the day at this busy centre. Situated at a convenient spot, the church is comfortably furnished, and well filled with a congregation who highly appreciate a high-toned and spiritual ministry. The music is of a pleasing character, and although the choir would bear a little polishing in one or two points they work well together, and fill their allotted station in a good workmanlike manner, leading the praise admirably. At the service under notice (morning) the usual hymns with chant (well sung) and Te Deum were taken by choir and congregation. The latter item was the well-worn "Jackson in F," and it was sung by the people in nearly every pew. The organ is not large, but is of good quality, and was played in a pleasing and sympathetic manner.

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Music at Trinity Presbyterian Church, Clapham Road.

A RESIDENTIAL district like Clapham, which includes within easy reach of any given spot, representatives of nearly all classes, presents its own problems for Church work, especially where, as is the case at Trinity, over a thousand seats wait for occupants Sunday after Sunday. The minister during the last twenty-seven years has been Rev. D. MacEwan, D.D., a man well-beloved and highly esteemed. Since 1898 he has had an assistant in Rev. Thomas Currie, M.A., who has well sustained the reputation he gained at his first charge in Edinburgh.

Given an attractive ministry, backed by good singing, a crowded church may confidently be expected. The elements and the results are all to be found at the church under notice. Our visit was paid on a recent Sunday evening—not too attractive as regards climatic conditions—and the occasion proved to be the first of a special series of addresses to be delivered on successive Sunday evenings by Rev. T. Currie.

The exterior of the church is of imposing importance, and the interior is attractive, with every pew cushioned, with many other signs of provision for the comfort of regular and occasional worshippers. Two features in the entrance lobby were noticeable—the one an announcement of the previous Sunday's offertory, which runs, "Your contributions last Sunday amounted to," etc., etc.—quite a personal note, which has its good effect, let us trust, in promoting the interest of each individual worshipper. The other "feature" was the seat-letting board, which was exposed to full view with its "taken" studs thickly planted. It may not have been placed there with the object of showing that some seats were empty, but it struck the writer as a good thing to be thus assured that here *were* seats to spare, as it obviated the necessity of the usual "can you find me a seat?" request—not that the stewards needed any asking, for, finding a little hesitancy in advancing, books and a cheery request to occupy a place in a good position were immediately forthcoming.

MR. COLIN MCALPIN.

Arriving full ten minutes before the service started, there was ample opportunity of observing the beauty of the structure, with its ornate carved pulpit. A subdued and tasteful voluntary preceded the commencement of the service, which was started with commendable punctuality. The old style of personal attendance by the usher is here observed, and he had hardly left the bottom step when a quick and active gowned figure passed up the pulpit stairs, and the first hymn was announced in a manner that at once arrested attention. This was, "Worship the Lord in the beauty of holiness," and was an inspiring sample of congregational singing. The choir and organ admirably led the way, but the enjoyment of the hymn was not confined to any one portion of the building—everyone seemed to be joining in. The expression, too, was admirable, the pace firm, and the support of the trained voices just above the singing of the people, without in any sense usurping the function of the worshippers or obtruding in any way, thus forming an excellent "first impression."

The Old Testament lesson was the narrative of the Queen of Sheba's visit to Solomon, in which the reader proved himself a thorough elocutionist, although his momentary upward glances seemed to betoken a little nervousness. The second hymn was "The Ninety and Nine," sung to Mr. Sankey's tune—a contrast to the previous piece as regards richness of harmony, but still a popular item with the congregation, who joined heartily in its rendering, although it would have been more effective as a solo following the sermon. A "Metrical" Psalm is always sung, and its announcement furnished another feature of interested solicitude for the welfare of strangers in the congregation, inasmuch as the position in the book was notified. The anthem was Attwood's "Turn Thy face from my sins," a good selection for a choir "on holiday," and yet, withal, so admirably written that no choir who have any pretensions to training can fail to render it in an attractive and impressive manner. The congregation rose while the anthem was sung, but the choir had it almost wholly to themselves, with a very excel-

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lent result. The solo portions were taken by all the voices in the "parts," and the blending was extremely good; indeed, it was not at all easy to determine whether one or more voices were taking the solo when it was first started. The male voices were, perhaps, not quite so well balanced as the soprano and contralto, but there was no slur or slip to mar the enjoyment of a thoroughly artistic, sympathetic, and, let us hope, helpful rendering of this old favourite. The sermon was a very attractive exposition of the incident of "The woman at the well." It furnished its own surprises, and revealed the preacher as an intensely earnest expounder of sacred truths. His parallels of present-day experiences with those of the subject of his discourse were striking in their presentment and convincing in their application. The complete antithesis to the so-called "popular" preacher, with his "humorous" asides and jocular treatment of sacred things, Mr. Currie has all the qualifications of a successful evangelist. All the cherished "points" dear to the revivalist were presented—immediate conversion (even under unexpected circumstances), a halt for personal decision, and the provision for intercourse after the sermon. Indeed, the service might have been styled a "Mission" service without misdescribing it, and the success of it goes to prove that it is not necessary to introduce poverty-stricken harmonies to words often not far removed from the worst taste in order to secure good results. Cultured congregations (not to mention cultivated choir members) are more likely to endorse well-known and well-chosen hymns fitting to the subject from their own hymnal than special hymns of a less pretentious order. The service closed with "Sun of my soul," sung as the favourite hymn of a recently deceased member.

A subsequent chat with Mr. Colin McAlpin, the organist and choirmaster, furnished an opportunity of learning some particulars of his connection with the church. Appointed to his post about three years ago, Mr. McAlpin brought to his task an experience gained during a fairly long term of service at Kensington Presbyterian Church. His work among the choir members has produced some good results, and the singers are on excellent terms with their leader. The choir numbers about thirty-five members, with an interested and satisfactory attendance. Special musical services are held occasionally, either on a week-night or on Sunday after the evening service, when Gaul's "Holy City," Stainer's "Crucifixion," or similar works, are performed. The Christmas selection will be an attractive little cantata for soprano, tenor and bass solos and chorus from Mr. McAlpin's own pen, entitled, "The Prince of Peace." The work has in it some attractive numbers, and promises to be a thorough success at its presentation. Mr. McAlpin has found time to send forth many compositions—some for the organ, some few anthems, and other works of a more advanced order, one of his operas being well received some few months since. One of Mr. McAlpin's compositions was found among the fortunate seven prize pieces at the I. S. M. competition in January last, when they were presented at the conference in London. The organ is a fine three-manual instrument by Bevington, with about fifty stops, and in Mr. McAlpin's hands admirably serves its purpose.

The National Eisteddfod.

THE National Eisteddfod was held in Bangor from September 9th to 13th, and proved to be in every respect a great success. A spacious pavilion, capable of seating about 10,000 persons, was specially built for the meetings, and when we say that this building was full each day—and packed on two occasions at least—it will be understood that the Eisteddfod is a most popular institution. Though the audiences were so large, and at times noisy with enthusiasm, there was nothing like disorder.

Prizes were offered on many subjects, but the musical competitions created the keenest excitement. Vocal and instrumental solos brought forward many competitors. But the chief interest centred in the choir contests, more especially that known as "The Chief Choral," for choirs of 130 to 150 voices. For this a prize of £150 was offered, with a gold medal for the conductor. The adjudicators were Drs. Coward, Parry, Roland Rogers, Mr. Emlyn Evans, and Lieut. Miller. Nine choirs entered. The test pieces were "Come, let us sing," from Mendelssohn's 95th Psalm; "I wrestle and pray," Bach; and "The Storm," by Dr. Roland Rogers; the last two being sung unaccompanied. Some excellent singing was heard from several of the choirs. The Shrewsbury Choir sang first, and gave a very creditable performance, but their tone was thin, and the singing lacked vigour. The Potteries proved to be a very fine choir. Their expression was excellent, and time and tone good. "The Storm" was really magnificently sung. Most of the singers sang throughout without notes. The Holyhead Choir was composed largely of young voices, and the conductor was hardly wise to spread out his forces. Had he formed them into a compact mass they would have done better. Huddersfield Choir made some good points, but they spoiled their chance of a prize by over-accenting the notes, which gave a very jerky effect. The North Staffordshire Choir is a very fine body of singers, their tone and balance being very good indeed. All the pieces were beautifully given, and "The Storm" ended in tune. The conductor, Mr. J. Whewall, conducted easily

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and gracefully. The Barry Choir sang their accompanied piece much better than the other two, these being too level. The Isle of Man Choir had stronger male than female voices, with the result that there was a lack of balance. "I wrestle and pray" was sung like an exercise. In the Festiniog Choir the contralto was weak, but there was commendable expression throughout. The Blackpool Choir was good, but the basses were a bit rough and uncertain on their upper notes. Dr. Coward gave the adjudication amid intense excitement, and after mentioning the various points of excellence and otherwise of each choir, he said that the adjudicators were all of one opinion—that the prize must go to the North Staffordshire District Choir. It appears that this choir took the prize in the same competition last year.

The Male Voice Choir contest (forty to fifty voices) was listened to with much interest. Nineteen choirs entered, and only three failed to appear. The test pieces were "The word went forth," Mendelssohn, and "The long day closes," Sullivan. Most of the choirs sang very creditably, but the winners—the Manchester Orphans' Prize Glee Society—were as near perfection as possible.

In the Female Choir Competition seven choirs sang, including one from America, and as may be presumed, these singers were received with great applause on taking their places in the orchestra. After a very keen contest, the prize was given to the Blackpool Choir. The Marquis of Anglesey kindly gave a second prize to the American choir. The adjudicators said that in this competition they had heard some of the finest singing at the whole Eisteddfod.

The £50 prize in the Second Choral Competition was won by the Waenfawr and Llanrug Choral Union, the decision being hailed with delight.

Pendref Congregational Choir won the £10 10s. prize for Congregational choirs of thirty to forty voices.

The Eisteddfod proper commenced at 10.30 each day, and continued till about 5 o'clock. In the evenings concerts were given by a choir of about 300 voices, ably conducted by Dr. Roland Rogers. "The Golden Legend," "Israel in Egypt," with Misses Evangeline Florence, Clara Williams, Lalla Parry, Maggie Davies, L. Teify Davies, and Messrs. D. Frangcon Davies, Gwilym Richards, William Davies, Madoc Davies, and David Hughes as principals filled two evenings. Riviere's orchestra played the accompaniments. A work, "Psalms of Praise," by D. Christmas Williams, a promising Welsh composer, and miscellaneous items made up the programme for the other two evenings. All the concerts were thoroughly enjoyed. The chorus singing was perhaps the most prominent feature. Dr. Rogers had got together a very fine body of singers, and under his skilful and experienced training they gave a capital account of themselves, except two unaccountable failures of entry in the Handel choruses, which necessitated a restart.

The business arrangements of the Eisteddfod were well carried out by a local committee, and in Messrs. A. C. Downs and R. W. Parry they had two most efficient secretaries.

There was one disappointment manifested amongst the audience, viz., that three out of the four chief choral prizes were taken by English choirs.

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7.	Principal	Metal	4	"
8.	Harmonic Flute	Metal	4	"
9.	Fifteenth ..	Metal	2	"
10.	Sesquialtera(2 ranks)	Metal		
11.	Trumpet	Metal	8	"

Swell Organ.

12.	Lieblich Gedact ..	Wood	16	feet
13.	Open Diapason	Metal & Wood ..	8	"
14.	Röhr Flöte	Wood & Metal ..	8	"
15.	Keraulophon ..	Metal	8	"
16.	Salicional ..	Metal	8	"
17.	Voix Célestes	Spotted Metal ..	8	"
18.	Principal ..	Metal	4	"
19.	Mixture (3 ranks)	Metal		
20.	Oboe	Metal	8	"
21.	Horn	Metal	8	"

Choir Organ.

22.	Dulciana	Metal	8	"
23.	Stopped Diapason	Wood	8	"
24.	Suabe Flute ..	Wood	4	"
25.	Piccolo	Metal	2	"
26.	Clarinet	Metal	8	"

Pedal Organ.

27.	Open Diapason ..	Wood	16	feet.
28.	Bourdon	Wood	16	"
29.	Lieblich Bourdon	Wood	16	"
30.	Violoncello ..	Wood	8	"

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Some Suggestions on the Maintenance of the Tempo in Modern Psalmody.

BY ORLANDO A. MANSFIELD, MUS.DOC. TRINITY UNIVERSITY, TORONTO, F.R.C.O., L.MUS.L.C.M., L.T.C.L.

(*Author of "The Student's Harmony," etc., etc.*)

HOWEVER greatly musicians may differ as to what constitutes correct tempo in modern psalmody, all those who have had practical experience in church music will be quite prepared to admit that the tendency on the part of ordinary congregations is to slacken the tempo rather than to increase it—in other words, to drag rather than to hurry. And this consensus of opinion is not only based upon observation, and, therefore, in exact accordance with fact, but it is in agreement with the deductions which experience would lead every practical musician to draw from the performances of the uninitiated. Knowledge is power in music as in all other things, and the power which manifests itself in a confident bearing and spirited movement is only given to those who have found wisdom and gotten understanding. The performances of the musically inefficient can never be characterised by that regularity of rhythm and firmness of tempo which are so obvious in the renderings of finished artists. Hence we must not be surprised to find that, if left to themselves, the vast majority of our congregations will, in all probability, drift into a tempo the reverse of exhilarating—a tempo as foreign to the true spirit of worship music as is the excessive speed which characterises the psalmodic accompaniments of many an ill-trained amateur organist of to-day. But to state the existence of an evil and to hint at its cause are comparatively easy tasks compared to a demonstration of these causes, and an indication of their remedy. And as it is with the latter branches of the subject that this paper is intended to deal, we feel justified in asking for the indulgence of our readers while prosecuting our enquiries, and making our suggestions as to the maintenance of a desirable tempo in modern psalmody.

On the part of the congregation "dragging," as it is somewhat loosely but conveniently termed, is often the outcome of something more than mere musical deficiency. Physically, the vicious habits of breathing, or, rather, of gasping, which are practised daily by most of our fellows, are fatal to promptness and attack in any vocal efforts. Nor is the attitude adopted by the "dear hearer" often much better than his respiration. The average congregationalist, in the matter of rising, is sometimes worse than the deluded Babylonians of Nebuchadnezzar's day, for they certainly put themselves in motion as soon as they heard "the sound of the cornet, flute, harp, sackbut, psaltery, and all kinds of music," but the modern worshipper is seldom risen and standing upright until the first line of the hymn has been sung. Thus, faulty breathing and improper attitude render him physically unready to impart any go or energy to the rendering of the people's part of the worship music. Mentally, also, our friend is often considerably out of the way. In some instances he has no interest whatever in the musical part of the worship, or he is imbued with the idea that any kind of shouting—"hearty singing" he calls it—will do just as well as the singing of praises with understanding to which the Scripture moves us. We believe that these physical and mental causes have almost as much to do with the slovenly and sluggish psalmody we hear from time to time as has musical inefficiency. And we are the more confirmed in this belief because we hold that, given an adequate organ together with an efficient organist and choir, the part of the average member of the congregation is simply one of imitation. Consequently, with the people who persistently sing something like half a beat behind the organ and choir we have no sympathy whatever; for, as even sub-human creatures are possessed of the faculty of imitation, such a performance would almost seem to be due if not to indifference then to obstinacy or something worse.

In the case of the choir, dragging is far less excusable than in the case of the congregation; but, fortunately, it is much easier to cure. For, on the one hand, we have to deal with a much smaller body of delinquents and, on the other hand, the latter are, or should be, possessed of sufficient musical ability and sensibility to render them capable of appreciating a musical example and comprehending musical instruction. In the hands of a capable and conscientious choirmaster faults of breathing, posture, and attack, if not unknown, should be capable of speedy extermination by discipline and special exercises. But a frequent cause of dragging in choirs is the want of accent exemplified in their singing, this deficiency being largely due to the constant singing to organ accompaniment only, *i.e.*, organ accompaniment of the usual excessively *legato* type, concerning which we shall have something to say later on. Choirs who sing part songs, and other music with pianoforte or orchestral accompaniment, are by no means so prone to dragging as those who confine their attention exclusively to church music with organ accompaniment only. But even under the latter circumstances, and apart from any fault which may be attached to the organ accompaniment, dragging may be largely cured by rehearsing hymn tunes, and other church music, entirely unaccompanied, but with special attention to accent as explained and exemplified by an intelligent and efficient choirmaster. Effective phrasing is often a

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help to correct tempo, in breaking up the deadly monotony which sometimes affects the hymn tune singing of our choirs, keeping the singers alert and on the look out for effect, in which watchfulness tempo will be sure to come in for its share. Slackening speed at the end of the verses of a hymn is a pernicious practice, even more misleading to the congregation than to the choir; while the still viler habit of slackening speed when a passage of a hymn is sung *piano*, is productive of even greater confusion, as the original tempo is seldom, if ever, resumed. This latter fault, however, should be unknown in well-trained choirs. Attention should especially be paid to the second verse of a hymn, the *pons asinorum* of congregational psalmody, for here the indifferent congregationalist gets his chance. Perhaps it has taken the whole of the first verse to get him into something like attitude, and allow him to find his breath, but in the second verse he asserts himself with a "now or never" sort of air, and frequently swamps the singing if the choir and their leader be not on the *qui vive*. And here we would repeat our plea for an uniform speed for all modern psalmody, fully aware that many of the acknowledged authorities upon this subject are dead against us. Yet we speak from almost a quarter of a century's experience of church psalmody, and do not hesitate to place it upon record that in our opinion and experience nothing contributes so much to uncertainty,—and uncertainty is the parent of delay,—as varying the tempo of certain hymn tunes because the words to which they are set contain certain sentiments, or because the tunes themselves were written at a certain time or emanate from a certain school of church musicians. As well might one print the hymns of Watts and Wesley in roman characters, and the productions of the modern hymnodists in italics, or adopt a different tempo and pronunciation in their public reading.

The rhythmical construction of some hymn tunes is also calculated to create uncertainty in the tempo. The semibreve at the commencement and conclusion of each line of a common metre tune used to be a great stumbling-block, but it has now practically given way to the minim and dotted semibreve. But tunes in which long notes occur on the accented beats of the melody are a constant source of danger if not opposed by moving notes of shorter value in one or more of the lower parts. The miserable effusion known as "Holley" is a very bad example of this class of tune, while "Rockingham," with the flowing harmonies usually adopted in modern hymnals, shows how this difficulty can be best overcome.

But, perhaps, the greatest responsibility for the maintenance of a satisfactory tempo in the simpler forms of worship music rests upon the organist. Even if he be of a sufficiently courageous turn of mind not to give in to the congregation when they suffer from a fit of dragging (as they generally do on some bright summer morning, such is the perversity of human nature), and be too good a musician to slacken at *piano* passages, or to give out a hymn tune at a slower or quicker tempo than that at which he intends it to be sung, still there are many matters of organ technique which should be attended to with constant care if the psalmodic tempo is to be prevented from lapsing into the slovenly and depressing. First and foremost amongst these points of technique is that of touch. Happily, in these days of improved organ mechanism the old notions of what constituted a correct organ touch are practically exploded, and the up-to-date organist is following the advice we gave (with all due diffidence) many years ago, and have been practising ever since, namely, to make the touch on the organ a close copy of the passage-touch on the pianoforte, only adopting an uniform finger-blow for every key struck. By this means accent becomes possible, and phrasing easy; and nothing assists a choir so much as an organ accompaniment carefully accented, and phrased in accordance with the punctuation of the words. With a correct touch, the organist will not be guilty of the offence of tying every repeated note in whatever part, but remember the advice of Dr. Hopkins to the effect that "Those repetition notes that occur in the melody should not be combined, but on the contrary should, generally speaking, be repeated with great distinctness. As such notes present no melodic movement, but only rhythmic progress, congregations have on that account a tendency to *wait* to hear the step from a note to its reiteration announced before they proceed; so that if the repetition note be not clearly defined, hesitation among the voices is apt to arise, and the strict time is lost. A very little will suffice to steady and connect the organ tone; a single note frequently being sufficient for that purpose, and that even in an inner part. A repetition note in the bass part may freely be iterated on the pedal, particularly if there should be a tendency among the voices to drag or proceed with indecision." To this excellent advice there is nothing to be added, except to point out to our readers that it should have the greater force because coming from one who was trained and deeply imbued with the traditions of the older school of organ playing. And while alluding to reiterated notes upon the pedal it may be as well to direct attention to the importance of the *staccato* pedal as a factor in the maintenance of correct tempo. A bass part pedalled *staccato*, with a more powerful pedal organ than would be advisable in purely *legato* passages, will rouse a congregation like the beat of a drum or the *pizzicato* of a double bass, and render resistance absolutely useless. Come on they must, fall into line they cannot possibly avoid, be they the most unruly choir or congregation. The throb of the pedal organ vibrates throughout the whole building, and leaves its rhythmic impress upon the most stolid of the worshippers. The only wonder to us is that so simple an expedient is not oftener adopted. But perhaps our starved pedal organs have much to do with this omission. In accompanying *piano* passages the *staccato* pedal is of equal value, although requiring great discretion in its employment. But be the music *piano* or *forte*, the skilful and intelligent organist will seek to lead his congregation more by bright eight feet and four feet stops than by reeds on the swell organ accompanied by absurd and exaggerated pumpings of the swell pedal.

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All these hints, however, lose much of their force if the organ appointed to accompany the service of praise be an inadequate, incomplete, or otherwise worthless instrument. Such useless kists o' whistles can never assist in maintaining correct tempo or in any way ministering to the devout and reverent rendering of the worship music. With their noisy actions, defective mechanisms, starved pedal claviers, crazy reeds, screaming mixtures, and thin, unsympathetic diapasons they are only fit to be cast out, like salt which has lost its savour. And in some churches in which a "fayre payre of organes" is duly provided the effect of the provision is entirely destroyed by the position to which the instrument is relegated. Buried in some tiny organ chamber—a veritable chamber of horrors to a musician—or thrust away into some back gallery as though organs, organists, and choirs were alike objects outside the circle of recognised aids or necessities to devotion—necessary evils to be tolerated only, and that grudgingly, a sort of concession to the laxity of the age or the hardness of heart of the modern worshipper—what wonder is it that in many churches containing organs so constructed or situated, the service of praise is more or less of a failure, a byword to outsiders, and a burden to those who are responsible for its conduct? Until the officials of such churches awake to a sense of their responsibility there is no hope for the worship music conducted therein, and while the psalmody of these buildings drags on its weary course the congregation frequently drifts away to some brighter environment, and the end is sometimes closed doors and transferred property.

Yet there is hope in these as in other matters. Musical education is slowly advancing, and greater knowledge is being brought to bear upon the music of the sanctuary. This cannot but mean the death-blow to everything that savours of the inefficient and the inartistic in our worship, for all of which things we thank God and take courage. But the pity of it is that many good people, otherwise musically educated, seem to have but little perception of the essentials to successful psalmody, and take but little interest in its progress. Such people should remember that, according to John Stuart Mill, "He who knows only his own side of the case, knows little of that," while others who think that psalmody needs only a purely spiritual atmosphere for its successful cultivation should promptly realise that church music is not so much a matter of sentiment as of sanctified common sense.

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. W. G. Paling.

METROPOLITAN.

Tottenham.—Mr. Ernest S. Darke, of Highbury, has been appointed organist at the High Cross Congregational Church (Rev. Cornwall Jones, pastor).

PROVINCIAL.

Besses, near Manchester.—The harvest festival was held in the Congregational church on Sunday, September 14th, the preacher, morning and evening, being the Rev. Thomas Cain, of Stubbins. In the afternoon an address was given by the Rev. Rowland Sturt, of Broughton. The church was beautifully decorated, and the congregations good, especially in the evening. Appropriate hymns, etc., were heartily sung. The choir, under the direction of Mr. Leaver, sung the following selection of music:—Morning: Introit, "This is the day" (Sir John Goss); Lord's Prayer (setting by A. W. Fletcher); anthem, "Great is the Lord" (A. W. Marchant, Mus. Bac.); offertory sentence, "He that soweth little" (Sir Jos. Barnby). Afternoon: Introit, "O come, let us worship" (R. Horner); Our Lord's Prayer (chanted) (Anon.); anthem, "The eyes of all" (Robert Jackson); offertory sentences (Edmund Rogers). Evening: Introit, "Therefore with Angels" (Wm. Smallwood); Our Lord's Prayer (sung unaccompanied) (G. A. Blackburn); anthem, "The Parable of Harvest" (Frank T. Sawyer, Mus. Doc.); offertory sentences (Dr. George C. Martin); Vesper (unaccompanied), "Humbly on our knees" (W. H. Maxfield)

Folkestone.—On Sunday afternoon, September 7th, an open-air service was held in Radnor Park, the collection being in aid of the Victoria Hospital. Lord Radnor (Mayor), the members of the corporation, various friendly societies, etc., headed by the Salvation Army band, marched to the park from the Town Hall. The sermon was preached by the Rev. J. C. Carlile, and the singing was led by the Nonconformist Choir Union, conducted by Mr. E. Minshall, and accompanied by the fine band of the Honourable Artillery Company. There was altogether a very large gathering.

Heywood.—A great improvement has recently been made in the Congregational Church by the erection of a very handsome new choir gallery at the back of the building behind the pulpit. The opening service took place on Tuesday evening, August 26th, when a grand musical performance by the "Greenmount" Congregational and Heywood Congregational Church Prize Choirs was given. The programme included "The Wilderness" (Goss), "Judge me, O God" (Mendelssohn), "God hath appointed a day" (Tours), "Come unto Him" (Gounod), "Hallelujah" (Messiah). The secular items consisted of "The Sands of Dee" (Macfarren), "The Message" (Caldicott), "In the lonely vale of streams" (Callcott). Songs were contributed by Miss Beswick, "When the tide comes in" (Barnby) (encored), and Mr. R. Smith, "When I survey the wondrous Cross" (Wilson), members of the Greenmount Choir; likewise by Messrs. W. H. Jewell, junr., "Behold I stand" (Jude), and J. Twelves, "The land of little children" (Bonheur) of the Heywood Choir, all of which were highly successful. Mr. J. Knowles, choirmaster of the Greenmount Choir, conducted in a most efficient manner, whilst Mr. W. H. Jewell, the church organist and choirmaster,

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presided at the organ. It is needless to add, the reputation of these two fine choirs drew a crowded audience, presided over by Mr. C. Ashley, the genial chairman of the Manchester N.C.U., who offered some practical remarks on the work and duties of choirs, choirmasters, and those who attend our Nonconformist churches. He observed that such singing as was heard that evening was the result of hard work, which only musical ability and tact could produce. On the following Sunday afternoon a united service of praise was rendered by the Heywood U.M.F.C. Prize Choir and the church choir. The programme included the anthems, "I will sing of the mercies of the Lord" (Darnton), "The Lord is my light" (Fletcher), "Say, watchman" (Sullivan), and chorus, "Worthy is the Lamb" (Messiah). The choirs acquitted themselves in a first-rate manner, due attention being paid to the various expressive parts of the anthems. The solo, "In the Lord is my light," was nicely sung by Miss C. Metcalf. Mr. James Chadwick sang "The Recit. and Air," "The Soft Southern Breezes" (Barnby), and Mr. Cropper "The King of Love" (Gounod) in an excellent and intelligent style. Mr. Stott, A.R.C.O., organist of the Free Church Choir, presided at the organ, and Mr. W. H. Jewell conducted. The Rev. Dr. Irving gave a very suitable address, highly commending the spirit of unity which existed between the Free Churches in the district, as evinced by the combinations of the different choirs that had taken part in the reopening services. At the evening service the church choir alone led the singing, conducted by the organist, whilst Mr. J. W. Hartley, A.R.C.O., kindly accompanied very efficiently on the organ. The special anthems were "The Lord is loving" (Garratt) and "Sweetly thro' the night" (Shelley), both of which were well rendered. Mrs. J. H. Wall contributed in a most beautiful manner a setting of the hymn, "My God, my King." Miss E. Potts also gave in a pleasing manner a very good song, the refrain of which introduced the hymn, "Lead, kindly light." The Rev. S. Rixon, pastor, preached a most practical sermon, and the collections, which were very good, amounted to over £30, the whole series of services being appreciated by large and attentive congregations.

Leicester.—In continuation of the reopening of the Aylestone Park Primitive Methodist Church after renovation and installation of electric light, on Sunday afternoon, September 7th, the choir gave a fine rendering of Arthur Berridge's cantata, entitled "The Love of God," to a crowded audience. The choruses were rendered by an evenly balanced choir of about forty voices, who, thanks to the energetic choirmaster, Mr. Alfred B. Harris, were up to the pitch of perfection, while the excellent organ accompaniment by Mr. J. W. Ainge was of the most valuable assistance. The help rendered by Misses Bosworth and Moore and Franey, with violins, and Mr. Cowell, 'cello, was greatly appreciated. The solos, duets, quartettes, etc., were beautifully rendered by the principals, viz., Miss S. Ogden, soprano; Miss M. Ogden, contralto; Mr. Lloyd, tenor; and Mr. Ludlow, bass. It was acknowledged by all that the cantata was a rich musical treat.

Louth (Lincs.).—On Sunday, the 31st August, the Northgate Baptists held their centenary and renovation services; this being the one hundredth anniversary of the formation of the Baptists in Louth. The chapel had been closed for the previous eight weeks for a thorough cleaning, painting, and redecorating; the organ had also been cleaned and tuned. Services were held in the school during the interim. Very sweet, clean, and fresh looked the chapel on the 31st, as the sun shone through the stained-glass windows, and very hearty was the congregational singing in the opening hymn, "O God, our help in ages past," to the well-known tune "St. Ann." In fact, the singing throughout the day was quite inspiring. The choir proved they had not been idle, although the organ had been silent for so long. They, assisted by members from other Free Church choirs, rendered in the morning "Jackson's Te Deum in F," in the evening the anthem, "Behold, God is my Salvation" (A. G. Colborn) and "The Earth is the Lord's" (R. Smith), the solo parts being taken very effectively by Mrs. Pickering (soprano), Miss Bristow (contralto), Mr. Morley (tenor), and Mr. Stevenson (choirmaster), and Mr. Plant (basses). The choruses were well sustained, the whole being very carefully and efficiently rendered, and showed painstaking efforts had been made to acquit themselves so credibly. Mr. Paling, the organist, supported the choir in a praiseworthy manner, and proved the instrument to be much the better for having been cleaned. The Rev. G. B. Croombe, of Derby, was the preacher. On Monday the services were continued, the preacher in the afternoon being the Rev. James Howard James (President of the East Midland Baptist Association), followed by a tea and public meeting in the evening, at which stirring addresses were given by the Rev. James H. James, Rev. J. Britton (Mint Street Baptist, Lincoln), the Rev. H. P. E. Fergusson (pastor), and others. The anthem, "The Earth is the Lord's," was repeated by request. Votes of thanks were passed to the speakers, to the friends who had presided at the tea tables, and to those who had so kindly assisted the choir.

Northampton.—On Sunday, September 14th, an open-air concert was held in Abington Park, when the combined choirs of Victoria Road and Queen's Road churches rendered choruses and anthems. Mr. Alexander Tucker was the soloist. The collection was for the infirmary. In the evening the programme, with a few slight alterations, was repeated in Victoria Road Church after the evening service.

Thornhill, near Dewsbury.—The annual fruit banquet in connection with the Primitive Methodist Church was held on Saturday, September 13th. The church was handsomely and artistically decorated with plants and flowers for the occasion. Suitable addresses were delivered by Revs. D. C. Cooper (Horbury) and J. W. Curtiss (Mirfield). Mr. H. Robinson (Ossett) presided over the meeting. The choir delighted the large audience at intervals by rendering selections from A. Berridge's popular cantata, "The Love of God," and also the following anthems: "Give thanks to our God" (Jessop), "I will praise Thee" (Wilson), and "Thou crownest the year with Thy goodness" (Berridge). The latter anthem contains a very effective solo for soprano, which, in the hands of Miss Lizzie Peace, was sung with remarkable taste and expression, the audience showing unmistakable appreciation at the close. Fruit was distributed amongst the audience at intervals, and a very pleasant evening was brought to a close by the singing of the Doxology. On Sunday, September 14th, the annual flower services were held, when Rev. J. W. Curtiss preached appropriate sermons morning and evening. In the afternoon the choir gave a musical service, the solos, duets, etc., being taken by Misses Peace, Parkin, and Wraithmell, and Messrs. Sutcliffe and Swallow.

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Mr. S. Peace accompanied on the organ in his usual careful and painstaking manner.

WALSALL.—The harvest festival services in connection with Trinity Wesley Church were held on Sunday, September 14th. Rev. F. Cowles (newly-appointed minister of Pelsall) preached at the morning service, and Mr. W. H. Jope (of Wednesbury) at the evening service. Special music was rendered by the choir at each service. Morning: "Te Deum in F" (Smart); anthem, "Ye shall dwell in the land" (Stainer). Evening: Anthems, "While the earth remaineth" (Maunder), "The Wilderness" (Goss), air, "Thou shalt break them" (solo, Mr. J. Whitehouse); chorus, "Hallelujah" (Handel). In the afternoon a special "Harvest Thanksgiving" cantata (composed by Geo. Shinn, Mus. Bac.) was rendered by the choir, the solos and quartettes being taken by Miss F. Boulter (soprano), Miss A. Edwards (contralto), Mr. J. Whitehouse (tenor), Mr. E. J. Cotterell (bass). Every credit is due to these artists for the able manner in which they rendered the various items allotted to them. The choir is to be highly congratulated upon their excellent performance throughout the day. Too much praise cannot be given to Mr. Thos. Cotterell, organist and choirmaster, for the artistic and masterly accompaniments throughout the day. Before the evening service, Mr. Cotterell gave a short organ recital, playing "Sonata" No. 4 (Mendelssohn), "Offertoire" No. 5 (Batiste), "Air with variations" (Haydn), "Andante" (Chinner). Other pieces played for voluntaries during the day were "Nocturne" in A (Muro), "Vesper Hymn" (Adams), "Offertoire" B minor (Batiste), "The Lost Chord" (Sullivan), "Chorus of Angels" (Clark), "Fix'd in his everlasting seat" (Handel). The various items were played with exceptional skill and ability, and were much appreciated by the large congregations.

Staccato Notes.

THE season of opera in English at Covent Garden has proved a success.

THE attendance at the Worcester Festival was not so good this year as last.

MR. A. C. WHITE, the well-known double bass player, died recently in his seventy-second year.

AN Austrian violinist has constructed a new viola which can be fingered in the same manner as the violin.

DR. ELGAR will be one of the conductors at Morecambe Musical Festival in 1903. Dr. McNaught will be associated with him.

MR. A. GILL has resigned the conductorship of the People's Palace Choir, and Dr. W. Lemare that of the Bow and Bromley Choir.

THE will of the late Mr. T. P. Chappell, the music publisher and instrument maker, has now been proved. He has left £141,413. His money is divided between his wife, his son, and three daughters. He has left £500 to St. George's Hospital and £100 to the Teddington Cottage Hospital. There are several small private bequests, but nothing is left to any of the musical charities.

AN amusing incident occurred at Madame Patti's concert at Brecon, in aid of the Brecon Hospital, when the famous singer and Mr. Santley appear to have been driven from the platform by a wasp. The vocalists, being encored in a duet by Donizetti, had just begun to sing again when Mr. Santley burst out laughing and left the platform. Madame Patti attempted to continue, but in vain, and had to explain, after much cheering, that "a wasp had been trying to get into her mouth."

New Music.

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The Temple. An Oratorio. By H. Walford Davies, Mus.Doc. 4s.—We can very heartily congratulate Dr. Davies on his first oratorio, which was written specially for the recent Worcester Festival. It is certainly the best work yet produced by this young and promising composer, and it will bear favourable comparison with similar works by living writers. It goes without saying that Dr. Davies has musical skill, but he evidently has much resource at command, likewise fine feeling and excellent ideas, which he cleverly works out. "The Temple" is not an easy work, and its performance will be limited to large bodies of trained singers. The choruses are striking, the last one, "King of Kings! Lord of Lords!" being exceedingly fine. No. 6, "Blessed be Thou, Lord God," for baritone solo and chorus, is very effective. The solo work is divided between a soprano, tenor, and baritone. No. 14, "O Lord God of Israel," for tenor, is probably the best solo, and here we have intense feeling, a fine effect being made by part of the chorus singing now and again, "Hear Thou from heaven, even from Thy dwelling-place." We hope Dr. Davies will write some smaller works of a somewhat similar character, but suitable for choral societies of moderate ability.

O Praise the Lord! For Orchestra and Chorus. By H. Herbert Brewer. 1s.—This interesting work consists of three numbers, the words being selected from the Psalms. It is specially suitable for Church festivals, and is, on the whole, pretty straightforward.

Deborah and Barak. For Soprano and Baritone Soli, Chorus, and Orchestra. By Hugh Blair. 2s. 6d. —This cantata will commend itself to choral societies, though the division of the four parts will be an obstacle in some cases. But it is well written, and will prove effective in performance.

"MUSICAL JOURNAL," 29, PATERNOSTER ROW, E.C.

A Choral Fantasia on National Airs. Arranged by Arthur Berridge. 2d.—A very "taking" piece for a "popular" programme. The airs introduced are "The Miller of the Dee," "The Bay of Biscay," "Hearts of Oak," "Home, Sweet Home," and "God Save the King." It was sung at the Crystal Palace in June by a choir of over 2,000 voices with striking effect.

BAYLEY AND FERGUSON, 2, GREAT MARLBOROUGH STREET, W.

The Sea of Galilee. Cantata. By Charles Darnton. 2s.—The words of this cantata were selected or written by the Rev. P. W. Darnton, B.A., and are intended to illustrate some scenes and lessons from the life of Christ. The music is melodious, and very singable. It is intended for church use, and is very suitable for the purpose. Four soloists are required, but there is nothing very exacting in the work assigned to them. The entire work could be well rendered by many a church choir. For the purpose for which it was written, we can commend the Cantata.

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Recital Programmes.

Llandudno.—At the opening of the new memorial organ at Christ Church (Congregational), Mr. S. W. Pilling played the subjoined:—

Slow Movement ... ... *Smart*
Introduction and Fugue ... ... *Rheinberger*
Cantilène Pastorale ... ... *Grison*
Toccata in A minor ... ... *Krebs*
Andantino, La Cloche du Soir ... *Chauvet*
March in D ... ... *Mendelssohn*
Minuetto and Trio (Symphony in G minor) *Bennett*
Allegretto Scherzando ... ... *Th. Salomé*
Song without Words ... ... *Holmes*
Introduction and Variations on Pleyel's German Hymn ... ... *Lemare*
Fantasia in C major ... ... *Baldwin*

Callander—U.F. Church.—Recital by Mr. S. Philip Thornley, on September 10th. Programme:—

King Edward "Coronation" March ... *Hollins*
"Morgenstumming," "Ases Tod" ("Peer Gynt" Suite) ... ... *Grieg*
Song, "Abide with me" (Miss J. M'Gregor) *Liddle*
Pastorale, Nuptial March ... ... *Guilmant*
Fantasia and Fugue (Sonata in B flat minor) *Rheinberger*
Air, "O for the wings of a dove" (Miss Campbell) *Mendelssohn*
"Vesper Bells" ... ... *Spinney*
Capriccio ... ... *Lemare*
Overture, "Oberon" ... ... *Weber*

Accidentals.

Mr. W. Kuhe, the well-known entrepreneur, told an amusing story at the distribution of prizes to the students at the Brighton School of Music, which was all the more interesting by reason of the presence of Signor Arditi himself. That composer's celebrated "Il Bacio" had just been rendered by a young lady student. Mr. Kuhe said: "I wonder how many of you know what 'Il Bacio' means? I will tell you; it means 'the kiss.'" The interpretation created much laughter, in which Arditi joined. Mr. Kuhe went on to explain how shortly after the song became popular Signor Arditi was besieged by a crowd of lady students, most of them very good-looking, who told him that they had only one "Il Bacio" amongst them. "We all like your 'Il Bacio,' and please will you give all one." "Well," proceeded Mr. Kuhe, "Signor Arditi is very good-natured, and he was quite willing to do so, but there was something in the way. Madame Arditi would not hear of his being so generous!"

A well-known divine, whose theological discourses draw crowded houses in all the principal cities, accepted an invitation to lecture in a small provincial town, but discovered afterwards that he had a prior engagement on the same date. He accordingly apologised, and offered to make good any loss the society might incur through his delinquency. A few days later he received a letter from the secretary, assuring him that no harm was done, and enclosing a handbill which the divine is never tired of reading to his amused friends:—"As the Rev. Mr. —— is unable to give his advertised lecture on 'Conscience'" (announced the bill), "four members of the B—— nigger minstrel troupe have kindly volunteered to perform instead a screamingly laughable farce, entitled ——. Any person who has bought a ticket for the other entertainment may have it transferred to this on payment of sixpence extra."

The minister who was to preach in a certain church was a stranger. He did not know exactly where the church was situated, and when he did find it, it was fifteen minutes past the hour of service. He got into the pulpit and gave out, "Art thou weary?"

The members of a village choir in the county of Durham had among their number one whom we will call John.

John was a very erratic singer, and sometimes would sing bass, sometimes tenor, and sometimes alto, just as it suited his inclination.

This was not agreeable to one of his *confrères*, who, at the close of a service at which the changes had been more than usually prolific, thus admonished him:

"Look 'ere, if thou's gannin to sing bass, sing bass; if thou's gannin to sing tenor, sing tenor; but let's have nee shandygaff."

Coincidences of a ludicrous character are liable to occur in the most solemn services. Rev. C. R. Moses, of Virginia, an American Baptist preacher of considerable renown, spent a Sunday in Richmond, a few years ago, soon after he had visited the beautiful regions around Mountain Lake. Being invited by one of the city pastors to preach, toward the close of the sermon he gave as an illustration a vivid description of the wonderful landscape scenes which he had just beheld, and as he closed, called on the choir to sing something of their own selection. They struck up the old hymn beginning, "There is a land of pure delight," but when they reached the fourth stanza these words confronted them:—

> Could we but climb where *Moses* stood,
> And view the landscape o'er.

They tried to sing, but broke down. The congregation followed their example, and the service closed in general merriment.

To Correspondents.

Diapason.—Use your eight and four feet flue stops, carefully avoiding the reeds, except for a few chords at a climax.

Junior.—Get particulars of Trinity College examinations. These will probably suit you best.

A. T. B.—Get Randegger's "Singing Primer" from Novello and Co. This will help you considerably.

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Edited by E. MINSHALL.

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7. Awake, hail your King.
8. O, so sweetly.
9. Happy morning.
10. Angels, ever bright.
11. Oh, Christmas bells.
12. Bethlehem's peaceful.
13. Sweet Christmas Day.
14. Ring, bells, ring.
15. Fair Eden's gates.
16. Songs of Rapture.
17. All hail! we sing.
18. Silvery stars.
19. Glad heaven rejoices.
20. Gold, frankincense, etc.
21. See the joyful day.
22. Angel's song of love.
23. Night of Glory.
24. Jesus, the Lord, is born.
25. Angelic voices.
26. The Royal Child.
27. Sweetly chiming bells.
28. Welcome, Christmas morn.
29. Ring out, O bells.
30. Glory to God on high.
31. O Bethlehem fair.
32. Emmanuel! sweet name.
33. Sing we glory.
34. Harp, awake!
35. Come ye to Bethlehem.
36. Angels bright.
37. Rejoice with alleluias.
38. The wondrous story.
39. Loud hosannas.
40. The Child of Peace.
41. On Christmas day.
42. The starry portals.
43. The angels were singing.
44. King on, O bells.
45. The Hymn of Christmas.
46. The Night of Hope.
47. Good News from Heaven.
48. Hark! from the skies.
49. Lo! on Bethlehem's plains.
50. A sound of merry peals.
51. Sweet carols raise.
52. Peace! peace! on earth.
53. He is our Emmanuel.
54. Sing! for the Christ is born.
55. The Birthday of the King.
56. Three Holy Kings.
57. Chiming bells are ringing.
58. Carol joyously.
59. God's Holy Angels sang.
60. The bells peal forth.
61. Heavenly strains.
62. In Bethlehem's Town.
63. Ring, Christmas bells.
64. Star of Bethlehem.
65. O Love Divine.
66. Glory, Prince of Peace.

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THE annual meeting of the Nonconformist Choir Union was held on the 20th ult. There was a tone of enthusiasm and courage in the remarks of all the speakers, although the action of the railway companies has been depressing. The report of the Committee was hopeful, and it is expected that the year now commencing will be prosperous.

****

Now is the time for choirs to determine to take part in the Annual Festival to be held at the Crystal Palace next summer, as orders for the book of music will have to be given shortly. There are many towns within easy distance of the Palace from which choirs could come without much expense. If the idea of attending the Festival was taken up with spirit in these localities, unions might probably be formed. We earnestly wish some resident Free Church musician would take the initiative and call his brother organists and choirmasters together to discuss the matter. If desired, we have no doubt the Central Union would send, free of expense, a representative to explain to the meeting the aims and methods of the N.C.U., and point out the advantages of affiliation. What have the organists in St. Albans, Luton, Reading, Chelmsford, Colchester, Guildford, Watford, Hitchin, Croydon, Tonbridge, Tunbridge Wells, Surbiton, and many other such towns got to say to this suggestion?

****

Professor Prout's new edition of "The Messiah" will be issued immediately. From the preface which Messrs. Novello and Co. have sent us, it is clear that many alterations are made, though the new reading is not very different from the old. The result of Dr. Prout's labours will be perused with much interest. Certainly he has spared no trouble in trying to make this new edition as correct as possible.

****

We have frequently commented upon the fact that many churches are closed and fine organs silent from Sunday night to the following Sunday morning, which can only be regarded as a waste of material. Now we are beginning the winter, is it not possible for ministers, deacons, organists, etc., to arrange either sacred concerts, organ recitals, or lectures during the next few months? We are glad to note that something in this direction is being done at Christ Church (Congregational), Enfield. Several recitals are to be given, and two oratorios performed.

****

We observe that a fine organ, recently erected in East United Free Church, Aberdeen, was burnt and completely destroyed the other day. The instrument was worked by electricity, and it is supposed that the fire was caused by the fusing of the wires, as the seat of the fire was near the electric motor. It behoves church authorities to beware of electric organs.

****

The Westminster Abbey Coronation Choir and Orchestra have received Coronation Medals from the King. This is a gracious recognition of much work, and the members will undoubtedly appreciate the gift.

****

One of the musical pirates, recently suppressed, had two stalls, one for the sale of the stolen songs, the other for the sale of cats' meat; in other words, one for the disposal of music, and the other for the supply of something to make *miew sick*.

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Passing Notes.

IS there ever a really first-class German band to be heard on the streets nowadays? I doubt it. Those of us who are older than we want to be can remember a time when some capital combinations of itinerant players might have been encountered in some quiet West End square or street, not only in London, but in the larger provincial towns. In the October number of *Blackwood* there is an exceedingly interesting article about one of these bands—a company of eight capable instrumentalists, who played regularly in the streets of Edinburgh from 1867 to 1872. The conductor was a certain Herr Gilcher, of Essweiler, in Rhenish Bavaria, and the répertoire included the best operatic overtures and the classic waltzes of Lanner, Labitzky, the Strausses, and Gungl. The writer of the article recently tracked the players to their own home, and found the old conductor engaged in farming, having earned a competence in this country and America. It is exceedingly pleasant to be reminded of this "golden age" of street bands at a time when we have nothing but "cuss words" for the average German band. But why doesn't some enterprising native of the Fatherland get together a good band?

The formation of the Queen's Hall Orchestra, Limited, is a sign of the times which looks promising for orchestral musicians. No one ever made a fortune out of orchestral concerts; and it is therefore gratifying to find a sufficient number of capitalists with so great a love for the higher forms of music that they are willing to sink their money for the sake of having it well interpreted, without the expectation of profit, or, at any rate, of substantial dividends. Very few people know how much it costs to give an orchestral concert. We are assured on good authority that a modern band of from ninety to a hundred and ten performers costs about £100, without counting the conductor's fee, the charge for the hall, hire of band parts, and advertising. The total cost of a London orchestral concert is not far below £250. On the top of this sum must be added the amounts paid to soloists, vocal or instrumental, without which a modern concert is not regarded as complete. No wonder that this form of musical entertainment so often fails to pay.

I am glad to hear of the promotion of Mr. E. A. Baughan to be musical critic of the *Daily News*. Mr. Baughan is one of the best writers on music that we have, and his appointment is the more gratifying in that it has come without seeking. For years he has hammered away at editors to give musical criticism more attention, and now here is a real live editor of an important daily who, of his own accord, means to make musical criticism a feature. The *Daily News* criticisms will be signed, and Mr. Baughan will be paid a salary for his entire services, except on monthlies and non-musical subjects. This means that he will have to give up the *Musical Standard*, which he has edited for ten years with eminent success. I shall be interested in learning the name of Mr. Baughan's successor. If only he can succeed in getting the publisher to keep the letterpress and the advertisements entirely apart, he will do the readers of the *Musical Standard* a distinct service.

I see that Mr. F. J. Crowest, who has already placed several musical books to his credit, is about to give us a volume of four hundred pages, entitled "Musicians' Wit, Humour, and Anecdote." I hope he will not forget to draw on Rossini, who, of all the great composers, had surely the prettiest wit. I don't know a better story than that which tells of his encounter with the amateur composer who came to ask his opinion of an elegy he had just written for Meyerbeer's obsequies. "Well," said Rossini, "if you really want my opinion, I think it would have been better if you had died and Meyerbeer had written the elegy." Rossini loved the amateur composer as little as Handel loved the parson who wrote concertos. "Maestro," said one to him, "do you remember that famous dinner given you in Milan, when they served a gigantic macaroni pie? Well, I was seated next you." "Indeed," replied Rossini; "I remember the macaroni perfectly, but I fail to recognise you." The composer was born on the 29th of February—in leap year, of course. This was always a grand joke with him. When he was seventy-two he invited his friends to celebrate his "eighteenth birthday." It was perfectly right. I wish I had been born on the 29th of February. After a certain period of life it is disconcerting to have a birthday every year, unless, indeed, your friends send you bank-notes, which they never do!

So the I.S.M. have dropped their Registration of Musicians Bill! I always expected they would—not willingly, but of necessity. The profession itself has never been unanimous about the expediency of "registering" musicians, and there were too many practical difficulties in the way of such a measure. It may be—nay, it is—desirable to keep quacks and incompetents out of the profession; but the liberty of the subject will never in this country be interfered with so far as to prevent a parent sending his child to be taught music by whomsoever he pleases. There is always the question of the poor musical governess, too, who certainly does not need the high-class qualifications desirable, for example, in a R.A.M. professor, and whose means of livelihood no House of Commons, I hope, would consent to take away. And so of the I.S.M. Registration Bill let us say, *Requiescat in pace.*

J. CUTHBERT HADDEN.

MR. H. J. WOOD, conductor of the Queen's Hall Orchestra, is laid aside, the result of overwork. During his absence Mr. Arthur W. Payne has proved himself to be a most efficient conductor.

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Annual Meeting of the London S.S. Union Cantata Choir.

THE winter prospects for the Cantata Choir are exceedingly promising, if one may judge from the large and enthusiastic gathering which assembled at the opening meeting. The area of the Lecture Hall was filled with bright-faced young men and maidens, presided over by their popular and indefatigable conductor, Mr. W. Binns. The Rev. Carey Bonner, who received a cordial reception, occupied the chair.

From the report, read by the secretary, Mr. Turnbull, it appeared that last session was a record one, as on no fewer than sixteen occasions the Choir gave concerts in various parts of London, as well as rendering valuable assistance at the annual meetings of the Sunday School Union and the Protestant Alliance. They also assisted at the Co-operative Festival. This session they were, in view of the coming Centenary, very desirous of increasing their numbers to two hundred. Last year the Choir numbered about a hundred and forty. Berridge's "Love of God" was the piece that had been selected for practice in the immediate future, and the Palace Book for 1902 would also be utilised. Already the Choir had two or three engagements for the coming winter. The secretary closed with a well-deserved compliment to Mr. Binns, who for the past thirteen years had occupied his present position, and during that time had only been absent once, and that was through illness.

The Rev. Carey Bonner, in a neat little speech, expressed, on behalf of the Sunday School Union, its sense of the excellent service rendered by the Choir to the London schools.

WESTERN DIVISION.

To celebrate the opening of the twelfth session on September 24th, in the Lecture Hall of the Shepherd's Bush Tabernacle, a large number of members and friends gathered at the invitation of Mr. and Mrs. W. P. Hunter. Short speeches were delivered by several friends, including Mr. J. Rowley, of the London Sunday School Choir, and Messrs. Wm. Binns and E. Turnbull, conductor and secretary of the City division of the Cantata Choir. Several songs and parlour games were included in the programme.

During the evening there was a very pleasant interlude—when the accompanist of the choir (Miss L. Holden) was the recipient of a handsome bracelet, subscribed for and presented by the members as a slight token of their appreciation of her valuable services. The Choir has done splendid work in the past, and the prospects for the future are very bright.

London Free Methodist Musical Union.

A HIGHLY successful performance of Mr. J. Allanson Benson's cantata, "The Christian Warrior," was given on 22nd September, at Shernhall Street Church, Walthamstow, by a specially augmented choir and orchestra. The soloists were Mdme. Flossie Turner, Miss Florence C. Bartlett, Mr. Thos. T. Scanes, and Mr. G. Bower Codling. Mdme. Turner, who made a most welcome re-appearance after a long and serious illness, was in excellent voice, and her splendid singing received most favourable recognition, while the efforts of the other artistes likewise met with due appreciation.

The choruses went with a swing and vigour that was most taking, and the audience, which numbered close upon five hundred, gave frequent signs of their approval, the applause at the conclusion being so loud and long continued that the last chorus had to be repeated. Mr. C. W. Penwarden, the conductor, is to be heartily complimented on a fine piece of work.

A contingent from Bath Street Church, Poplar, arranged for by the London Free Methodist Musical Union, rendered valuable assistance. The above organisation also provided the soloists.

National Temperance Fete.

CHORAL contests and concerts were special features of the National Temperance Fête at the Crystal Palace. Provincial singers mustered strongly, and music was in progress practically all day. The Excelsior Choir carried off the Curwen Challenge Shield, the other competitors being Reading and Portsmouth Town, and the test pieces Webb's "Thy Voice, O Harmony, is Divine" and Sullivan's "Evening." The other prize-winners in the various classes were Buckland Temperance, of Portsmouth, and Nottingham Tabernacle. As to the concerts, there were three of them, the first undertaken by juveniles, who, among other things, gave an excellent rendering of Otto's "Sing We Merrily" and of Dr. Boyce's "God is Love." The second concert was mainly supported by adult singers from the provinces, and Hatton's part song, "Ripe Strawberries," and a version of the traditional Welsh air, "The Ash Grove" ("Llwyn Onn") were very heartily appreciated. The final concert programme included Callcott's glee, "In the Lonely Vale," and Keller's chorus, "Angel of Peace." The conductors were Messrs. C. M. Davies (Llanelly), R. Mountford, and G. W. Williams.

Rochdale Wesley Circuit Choir Union.

A VERY successful concert was given in connection with this Union on October 11th in Wesley Schoolroom, Rochdale, which was packed with a very appreciative audience. The soloists were Madame Louie Fidler, Mr. Louis N. Burch, Mr. Frank Lord (violinist), Mr. John Dronsfield, reciter. The vocalists were in fine form, and all their solos were encored. Mr. Lord is a brilliant violinist, and his playing was well received. The accompanist was Mr. Frederic H. Wood, and his work was very efficiently done. Altogether a very pleasant evening was spent.

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Music at South Cliff Congregational Church, Scarborough.

THIS is not only the finest church building in Scarborough, but may also be set down as one of the finest blocks of Free Church buildings in the kingdom. It was completed in 1865 at a cost of about £20,000, nearly half the amount being subscribed by Sir Titus Salt, Bart. Its first minister was the Rev. R. Balgarnie, and, as he records, "the South Cliff Church is the child of the Bar Church, and was born, not of strife and division, but of Christian love, unity, and peace, animated with a supreme desire to extend the Kingdom of Christ in Scarborough." Mr. Balgarnie resigned in 1887. Then followed for three years the Rev. Arthur Vine Hall, and afterwards the Rev. H. H. Carlisle, B.A., whose son a few years ago succeeded the Rev. J. D. Jones at Lincoln. For some time after Mr. Carlisle left, the Church appears to have got into rather "low water," and there was even some talk of closing it last winter (it being so difficult to keep it going during the winter months). The situation was, however, saved, as the Trustees and Deacons were fortunate in prevailing upon the Rev. A. G. Rogers, M.A., D.D. (son of Dr. Guinness Rogers), to undertake the pastorate. Dr. Rogers had previously held several pastorates in America, extending over a period of twenty years, and was spending a few months at home last winter with his much respected father when the call to Scarborough was pressed upon him. To most men the church would have presented insurmountable difficulties, but these rather seemed to be the main source of attraction to the energetic and hard-working doctor, who, like his father, is never happier than when in the thick of the fight. So, in February last, Dr. Rogers took upon himself the herculean task of ministering to a congregation of less than a hundred souls in a church capable of seating about 1,200 people. The Doctor's powerful, earnest, and impressive preaching, together with his striking personality, soon changed the scene, however, and during the summer months large crowds of visitors seeking bodily health in this popular Yorkshire resort, have been able to likewise seek spiritual health under Dr. Rogers' most able and powerful ministry. Congregations have often filled the church during the height of the season, which has been a very distinct encouragement.

MR. FRANCIS E. EDMOND.

Dr. Rogers is a man in the truest sense of the word. Physically he is all one could wish for, and would have made a magnificent soldier. It is peculiarly impressive to see a noble-looking man in the pulpit, and to hear him with a fine, resonant voice declaiming great gospels in clear, dignified tones, coupled with intense fervour and earnestness. This goes a long way to impress humanity in general. In praying for a new pastor an old American deacon once petitioned for "a young middle-aged man with all the modern improvements." If in answer to this prayer Dr. Rogers had been sent, we can quite imagine the American would have been abundantly satisfied. One of the most interesting series of services he has ever conducted was at Reading (America) in the Academy of Music. Each service lasted about fifty minutes, and consisted of two well-known hymns, a solo, and and address illustrated by lime-light views. The academy was filled every night. The Doctor says that lantern services are too often vulgarised, but with a good lantern, good views, and good singing, many persons who would not attend an ordinary religious service will be attracted and profited. He has quite a variety of subjects, including "The Life of Christ," "Pilgrim's Progress," "Ben Hur," the "Scarlet Letter," and the "Idylls of the King." Another feature of Dr. Rogers's work is his elocutionary recitals from the works of popular authors. He has already given two evenings on these lines this autumn, when the Lecture Hall adjoining the church has been well filled with most appreciative audiences. Later on he hopes to develop some of his popular lantern services in Scarborough. In this and many other ways he hopes to be a power for good in the town and neighbourhood generally, and we fervently trust that such efforts as he puts forth will be strongly backed up by many willing helpers.

Mr. Francis E. Edmond is the organist and musi-

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cal director of the church—a position he has occupied for nine or ten years past. Mr. Edmond is an enthusiastic amateur musician and a gentleman of very kindly disposition. He delights in his work, and has stuck to it splendidly, oftentimes amidst very adverse circumstances. Under the new pastor, however, he has put new energy into his work, and is looking forward to some good times. It is very difficult to maintain a good choir during the Scarborough season, as so many of the members are too busily engaged to attend rehearsals, but now the winter is coming Mr. Edmond hopes to get a better musical staff around him, and thus make possible a really good musical service on Sundays, with occasional performances of oratorio and sacred musical works during the week. The handsome and spacious church is eminently suited for work in this direction, and such should be looked upon as part of the church's programme. We would more and more reiterate our propaganda that it is a thousand pities that such magnificent buildings as these should be allowed to remain closed six days out of seven, and the fine organs contained therein remain dumb excepting for an hour or so on the Sabbath. There is a fine three-manual organ with thirty-seven stops, but it sadly wants modernising. We were glad to hear that a scheme is on foot to spend about £300 on it in providing new action, etc. As it now stands it is by no means easy to manipulate, but when the alterations in its mechanism are completed, as we trust will very soon be the case, it will be of

REV. A. G. ROGERS, M.A., D.D.

great benefit to the church, and especially to Mr. Edmond in his ardent endeavours towards progress.

The services we had the pleasure of attending on October 5th were of an impressive and dignified character. The service (both morning and evening) commenced by singing the Doxology. Amens were sung at the conclusion of each prayer. The

congregational singing was hearty and good, and was effectively accompanied by Mr. Edmond at the organ. The choristers were hardly numerous enough to sustain an anthem, but in place of this the solos, "O God have mercy" (St. Paul), "Peace and Rest" (Batten), and "When the day closes" (King) were sung by Mr. Alexander Tucker during the morning and evening services.

Dr. Rogers hopes soon to introduce reading the Commandments with musical responses, occasionally on Sunday mornings; he also has many other good ideas whereby the people themselves shall be able to take a greater share in the service of worship. He does not want to upset any primitive folk if he can possibly help it by his new methods, but he is like a "prancing horse" to get on and *do* something towards bringing into the Kingdom those who are outside. It rests with the Scarborough people in a great measure to uphold him and rally round his banner. If they will do this, great things may be done in their midst.

THE chorus at the Sheffield Festival began their work indifferently, but after two or three concerts they sang up to their great reputation.

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Nonconformist Choir Union.

THE fourteenth annual meeting of this useful Society was held on Monday, October 20th, at 27, Finsbury Square, under the presidency of Mr. E. Minshall. The hour fixed (6.30) is not altogether so convenient as might be, and perhaps that fact accounted for a rather small attendance. But the company present possessed enough enthusiasm and interest in the work of the Union to suffice for twice the number.

The report was presented by Mr. T. R. Croger, who has watched the destinies of the Union from the day of its inception with a care which is altogether admirable. The report, which in spite of the injurious action of the railway companies, gave a cheery outlook for the future, is appended:

THE FOURTEENTH ANNUAL REPORT.

The year 1901-2 has been the most trying one in the experience of the Union. The Railway Companies, who had raised the fares of our singers from the provinces and so reduced the attendance at our Annual Festivals for the last two years, had again refused to alter their terms, although the Choral Festivals' Committee, a body representing the large Choral organisations, and on which the Union has influential representatives, had twice petitioned the companies, asking a reconsideration of our position.

During the past year the Union has felt more than ever the disastrous effect of the action of the railway companies. Many of our provincial unions are in a state of suspended animation, while some have actually ceased to exist. Before the rise in railway fares we issued 8,250 books of music for our Festival, and in the year just closed only 4,000! This last number is good for a choral body such as ours, but the smaller issue of books means a reduction of the revenue, and increases the working expenses, as a smaller number of books cannot be produced so economically as a large number. It will, therefore, be seen by the cash account that our balance in hand has been reduced.

The Choral Festivals Committee has again, for the third time, sent a petition to the railway companies, and it is our well-grounded hope that this time we may obtain some reduction in the fares, which had been raised so enormously. For example, in one instance, the rate was raised from 4s. 3d. to 12s. 6d.

In former years we obtained all the singers that we could well manage to organise from London, the suburbs, and the provinces, but when your Committee found that those who live at a great distance were hindered in joining us, we turned our attention, with more force, upon London and the suburbs, where there are yet many choirs that have not joined with us.

The result was that the final rehearsal for the Crystal Palace Festival, held at Bloomsbury Chapel, was the most crowded and enthusiastic that we have had in that building. The singing, too, was remarkable for its fire and finish. Instead of suffering from depression we seemed to be more alive than ever!

The Festival held at the Crystal Palace on June 14th, was remarkable for its success under the circumstances, as we had a choir of 2,062 voices, as well as the full orchestral band, although the day was dismal, cold, and wet. Had the day been fine and warm, we should have done even better.

We have to congratulate ourselves upon the fact that in thirteen years we have had twelve fine days, and only one wet one, for our Annual Festival.

Nevertheless, taking into consideration all the adverse influences working against us, we have done more to consolidate our choirs and inspire them with resolutions for good and earnest work, than might reasonably have been expected.

With four thousand enthusiasts behind us, and a balance in the bank, we may yet hope to do some more useful work.

T. R. CROGER,
October 20th, 1902. *Hon. Secretary.*

The financial statement was then presented by Mr. Croger, the treasurer of the Union. A reduction in the bank balance was noticed as a regrettable feature, and efforts will be made during the ensuing year to augment rather than decrease the amount available. The greater portion of the work of the Union is done without fee or reward, the only payment being to cover the cost of the necessary clerical labour involved in conducting the affairs of the Union.

A little disappointment was expressed by some of the audience in the matter of the sale of railway tickets, and various suggestions were made as to increasing the sales for the next festival. The report and balance sheet were unanimously adopted on the proposal of Mr. E. Minshall, seconded by Mr. C. A. Cramp.

The next item was the presentation of the report of the scrutineers (Messrs. Ainger and Clark) of the ballot for officers and committee for the coming year. The following results were announced, after an expression of pleasure that increased interest had been shown by the receipt of a larger number of voting papers than usual.

President: Mr. E. Minshall. Hon. Secretary: Mr. T. R. Croger. Acting Secretary: Mr. Arthur Berridge. Treasurer: Mr. T. R. Croger. Committee: Messrs. F. W. Ainger, A. S. Allbrook, C. E. Blackbourn, W. Bryant, F. J. Buckland, W. E. Coe, W. Dean, E. S. Goodes, W. Harvey, E. A. Jay, G. E. Jones, G. H. Lawrence, Fountain Meen, C. Rowley, C. E. Smith, H. Tate, Alexander Tucker, S. W. Tucker, F. S. Turney, W. C. Webb.

The new committee include some half-dozen fresh members. Much regret was expressed that one of the old committee, Mr. F. Idle (Lewisham), had found it necessary in consequence of a breakdown in health to take a trip to the Antipodes for some months. The following gentlemen were "co-opted" as members of the committee on the motion of several of those present:—Messrs. H. Clark, C. A. Cramp, C. W. Harris, A. L. Cowley—all valued and useful workers in connection with the Union.

Active preparations are being made in connection with the next festival, the date of which is expected to be fixed very shortly, and definite efforts are to be made to enlarge the scope of the operations of

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the Union in the metropolitan district—the action of the railways precluding a very extensive attendance from the provinces. In connection with the difficulty experienced in consequence of the enhanced railway fares, Mr. Minshall mentioned that he had that day received a card from a provincial choir on which optional weekly subscriptions were to be recorded—the amount paid in to be returned a week or so before the festival. It was thought that other choirs might like to benefit by a similar plan, and thus make the expenses of the journey a trifling burden.

Expressions of appreciation of the services of Mr. Croger and his orchestra were made during the evening, and it is hoped the orchestra may be increased for the next festival.

NONCONFORMIST CHOIR UNION.

Treasurer's Cash Account, October 23rd, 1901, to October 20th, 1902.

Receipts.

	£	s.	d.	£	s.	d.
To Balance at Bank				96	2	8
„ Sale of Music	0	10	6			
„ Personal Members' Subscriptions	1	12	6			
„ Music Books for Festival	227	15	5			
„ Railway Tickets and Reserved Seats ..	46	3	0			
				276	1	5
				£372	4	1

Expenditure.

	£	s.	d.	£	s.	d.
By Hire of Halls	11	11	0			
„ Postages, Carriage, and Telegrams	26	18	5			
„ Band and Vocalists ..	23	5	1			
„ Gratuities	0	19	6			
„ Printing and Stationery	20	0	10			
„ Music	159	16	2			
„ Hire of Music	6	11	4			
„ Cash Refunded on Books account .. .	1	5	11			
„ Hotel and other Expenses attending Rehearsals	4	16	0			
„ Choral Festival Committee	1	1	0			
„ Railway Tickets and Reserved Seats ..	41	15	11			
„ Clerical Assistance ..	21	0	0			
„ Sundries	0	0	0			
				319	1	2
„ Balance at Bank				53	2	11
				£372	4	1

We have examined these accounts with the Books, Vouchers, and Pass Book, and have found them correct

George H. Lawrence
Ernest H. Livermore } *Auditors.*

Assets.

Balance at Bank £53 2 11

Liabilities.

Nil.

T. R. Croger, *Treasurer.*

Manchester Nonconformist Choir Union.

This Union held their third Annual Festival in the Free Trade Hall on Saturday, October 18th. The general excellence of the choral work, with very few exceptions, reflected much credit on the musical intelligence of the choir and on the capabilities of its conductor, Mr. Granville Humphreys. The soloists were Madame Sadler-Fogg, soprano, Mr. Harold Wilde, tenor, and Mr. Arthur Catterall, violin. Mendelssohn's cantata "As the hart pants" occupied the first part of the evening, and Madame Sadler-Fogg's clear, fresh voice was heard to particular advantage in the aria "For my soul thirsteth," and in the quintette "The Lord hath commanded," in co-operation with Messrs. Cochran, Fitton, Pearson, and Parker. The choruses were well sung with the partial exception of the last, in which a fugue occurs, beginning at the words "Prais'd be the Lord," and here the entries of the altos and basses were weak. Mr. Harold Wilde well merited the enthusiastic applause he received for his singing of "The Flower Song" from "Carmen," where he found room for the expression of his dramatic and vocal capabilities. The most pleasing of the items given by the choir were the part-song "Hunting Song" (Mendelssohn) and the chorus "Hail, bright abode" from "Tannhauser." Both showed careful preparation and were excellently sung. In a somewhat lighter vein the serenade, "Maiden fair, O deign to tell" (Haydn), was interesting. Mr. Arthur Catterall gave a brilliant rendering of Sarasate's "Zigennerweisen," the technical difficulties of which were overcome with considerable facility. The Stand Independent Church Choir sang a part song, "The river floweth strong, my love," by Rogers, with precision, but rather exaggerated expression. Mr. J. H. Gladney was an efficient accompanist. Mr. J. W. Turner at the organ rendered admirable service, and Mr. A. Bengel Ingham's recital was much enjoyed.

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An Organist's Holiday Impressions.

I AM sitting on the pier of a northern sea-side resort listening to the band, and it has occurred to me that if I jotted down the musical experiences of this year's holidays, some of the JOURNAL readers might peruse them with interest. If I premise my notes by saying that besides being musical I am very fond of architecture, your readers will more readily understand the context. So, with my knee for a desk, a fountain pen, a supply of note-paper, I commence by saying that I and my wife left the North by one of those excellent Midland dining car trains for London, stayed all night, left next morning for Newhaven, thence sailed by steamer for Dieppe. What a lovely day it was—brilliant sunshine, a gentle breeze, calm sea—an ideal day for us, who were in need of recuperation. Near the French coast we had a little heat mist, so were treated to a selection of "fog-horn" music, which struck me as being sadly deficient in melody. However, we had plenty of tone, of a kind, to compensate. On landing we had sunshine again, and at once took our places in a comfortable second-class compartment, and shortly steamed slowly through that quaint French town. In a few minutes we were travelling in a lovely undulating, wooded country, beautifully cultivated. We passed some charmingly picturesque towns, and ere long drew up at the fine city of

ROUEN.

It makes an imposing picture, as viewed from the railway, the lovely spires of its magnificent churches contributing greatly to the general effect. We drove to the Hôtel d'Angleterre, secured our room, then went out to revel in the architectural beauties of the city. How delightful! a complete change from the rush, bustle, and smoke of our own locality at home. We could not resist a preliminary look at the glorious cathedral and the lace-work in stone of the Church of St. Maclou. Back to our French dinner, out again, interested in seeing the out-door life of the people, cafés in full swing, until a late hour.

Sunday morning broke with brilliant weather. Breakfast, then to the Cathedral. Matins going on; a vast congregation, all deeply attentive and reverent in demeanour. What a noble edifice, and how well it looked, containing so many people! The service was, of course, Gregorian; many priests, in splendid vestments of crimson and gold. The choir was exceedingly large—156; we counted them, in procession. There are two organs, as is generally the case in large churches in France. A small organ stands to the left of the choir. This is used for accompanying the singing, and is never very large. I am not sure that I have ever heard any reeds, except in one case. The other organ is in the west gallery, very large, and presents a grand, imposing appearance, the case being elaborately treated with rich carving and many silvery-looking pipes.

Matins being concluded, a procession of the clergy and choir along a portion of the cathedral served to commence Mass at 11 o'clock—a much more elaborate service than the preceding. Now we had the opportunity of hearing the noble organ in the west, as an interlude was played on it after each piece was sung by the choir, producing a charming effect. The grand organ was admirably played; always devotional in style, the registering being considerably varied—flutes, diapasons, strings, and reeds. The organ was not quite in tune, or some of the stops did not blend very well. The Mass was not so high-class as some we have heard. We had a beautiful piece, about the middle, for tenor solo and chorus, exceedingly well sung, the soloist possessing a capital voice, and the large choir giving evidence of careful training, both organs taking part alternately with thrilling effect. We had a sermon, delivered with energy, and listened to with the closest attention. The service concluded with a fine voluntary on the west organ, during which the organist developed immense power, especially as regards the reeds. Leaving here, we made a *détour* to our hotel, which I will not detail. After lunch we visited the interesting old church of St. Vincent, of elaborate details, externally and internally. Here is a lovely organ, exquisitely designed. We next proceeded to the Church of St. Ouen to service. I think this is the most beautiful church I have ever seen, at home or abroad. I could not attempt any description of this Gothic masterpiece. We had a few minutes to spare, and I had a pleasant chat with the enthusiastic sacristan. There are two organs here also, the choir organ appearing larger than that in the cathedral. The west organ is a noble one, with a splendid case, with a trumpet stop of horizontal pipes, such as formerly were to be seen in our Llandaff Cathedral. This organ is by Cavaille-Coll, of Paris. We took our places in the nave, and the choir and clergy entered, the latter robed in crimson and gold.

The service was Gregorian, the chanting getting monotonous, notwithstanding the varied harmonies of the organ. But the west instrument! What a surprise we had! Beautiful in tone, and played in a masterly manner, what a variety of tone and style was displayed—clean, crisp touch; and how he responded to the music at the distant east end; beautiful, slow legato movements, then allegro; next something almost in toccata form. The choir was not large, but effective, and the *tout ensemble* excellent. The concluding voluntary was a masterly performance. I congratulated the sacristan on both organ and organist, when he surprised me by telling me that the organist was quite blind. He is a delightful performer; and the memory of our visit to the Church of St. Ouen is very pleasant.

We next visited the Church of Bonsecours, a fine Gothic edifice on a hill some three miles distant. This church was full to the doors; an elaborate service, connected with the first Communion of some thirty young girls, was going on. There was a procession and much singing, two organs playing alternately. I could see the organist playing the

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choir instrument, but I failed to locate the organ. I concluded that it was either below or up in the triforium. It sounded fairly well, but he did not display much ability. The organist up in the west played *ff* throughout, and became monotonous, so we came out. This is a beautiful church.

We returned to the city, passing several cafés in full swing of drinking, smoking, and music.

DREUX.

Next day, forenoon, we left by train for Dreux. Arrived there, we visited, amongst other places, the Church of St. Pierre. It is old and large, containing an organ of very beautiful design, in carved oak and bright metal pipes. Our chief object was the Chapel Royal of the Orleans family, a splendid Gothic church, standing on a hill, and containing lovely monuments, stained windows, and an organ by Cavaille Coll. We had refreshments and proceeded by train to

CHARTRES.

Here is a magnificent cathedral of the first order, large, elaborate, and beautiful. We could only hear matins here, which were well accompanied on a large harmonium. We even had a fairly long interlude, nicely played too. I believe there is a small organ hid away amongst the stalls somewhere; if so, I would have preferred it to the harmonium. High up, about forty to fifty feet, the grand organ is bracketed out from the triforium, above the third arch in the nave. It is an imposing looking instrument, and I greatly regretted not being able to hear it played. We slowly walked round the ambulatory, and were lost in admiration of the extraordinary wealth of stone carving here, which is, I believe, unique. We next visited the fine old Church of St. Pierre, which contains only one organ. We left here by train for Paris, and returned to England by Calais-Dover route, delighted with our little tour.

(To be continued.)

Recital Programmes.

MIRFIELD.—Recital given at the opening of the new organ in the Methodist Free Church by Mr. J. W. Burnley.

Adagio (F sharp major) ... ... *W. T. Best*
Barcarolle ... ... *Strelezki*
Fugue (A minor) ... ... *Bach*
Romanza (G major, Op. 40) ... ... *Beethoven*
Andante in A flat major ... ... *Batiste*
Offertorio—E flat major ... ... *Morandi*
Communion ... ... *Grison*
Symphonic Poem on the Hymn Tune "Ellers" *C. W. Pearce*
Nocturne (Op. 9, No. 2) ... ... *Chopin*
March (D major) ... ... *Boyton Smith*

PORT GLASGOW.—At the Princes Street U.F. Church the opening recital on the new organ was given by Mr. Herbert Walton, organist of Glasgow Cathedral, who played:—

Sonata, in the style of Handel ... *Wolstenholme*
Air, with variations ... ... *Haydn*
Toccata and Fugue ... ... *J. S. Bach*
(*a*) Romance ... ... *W. Macfarren*
(*b*) Gavotte Moderne ... ... *Hanforth*
Allegro Vivace, 5th Symphony ... *Widor*
Old English Air (varied) ... ... *Dr. Arne*
Coronation March ... ... *Meyerbeer*
(*a*) Prayer and Cradle Song ... *Guilmant*
(*b*) Grand Chœur in E flat ... ... *Guilmant*

GLASGOW.—Dr. A. L. Peace gave the opening recital on the new organ at Elgin Place Congregational Church.

Concerto in D major (No. 5) ... *Handel*
Theme with Variations and Finale, O Sanctissima *Chipp*
Prelude and Fugue in C major ... *Krebs*
Song, "When the swallows homeward fly," *Abt*
Offertorio in D major ... ... *Morandi*
Sonata da Camera (No. 3) ... ... *A. L. Peace*
Toccata in B minor and Scherzo in E major *Gigout*
Romance sans Paroles ... ... *Lefébure Wély*
March in E flat major (L'Organiste Moderne).

COSELEY.—At Ebenezer Baptist Chapel Mr. C. W. Perkins (organist of Birmingham Town Hall), on October 5th, played:—

Prelude and Fugue in B flat... ... *Bach*
(*a*) Minuet ... ... *Handel*
(*b*) Allegro in D ... ... *Handel*
Rustic Scene and Storm ... ... *Claussman*
Meditation on a Hymn Tune ... *Anderton*
Entr'acte ... ... *Costa*
The Bell Rondo ... ... *Morandi*
In Paradisum ... ... *Dubois*
Toccata in F ... ... *Widor*
Military March ... ... *Elgar*

CLAPTON.—Recital in the Downs Chapel, by Mr. W. Wolstenholme, Mus.Bac.Oxon, October 6th, 1902.

Sonata (Op. 65, No. 4) ... ... *Mendelssohn*
Allegro con brio, Andante Religioso, Allegretto, and Allegro Maestoso e Vivace.
Andante in F ... ... *Smart*
Fugue (à la Gigue) ... ... *Bach*
(*a*) Serenata in A ... ... *Wolstenholme*
(*b*) Scherzo in F ... ... *Wolstenholme*
(by request.)
Prelude to Act III. and Bridal Music (Lohengrin) *Wagner*
Rhapsodie sur des Cantiques Bretons *Saint-Saëns*
(*a*) Canzona ... ... *Wolstenholme*
(*b*) Minuet and Trio ... ... *Wolstenholme*
Barcarolle ... ... *Wolstenholme*
Toccata from Symphony No. 5 ... *Widor*

NEWPORT (Mon.).—Organ recital in Victoria-road Congregational Church by Mr. H. F. Nicholls, A.R.C.O., on October 13th:—

Offertoire in G (No. 4) ... ... *Wely*
(*a*) Dawn ... ... *Nicholls*
(*b*) Air and Variations (Mariners) *Nicholls*
Barcarolle ... ... *Wolstenholme*
Gavotte Moderne ... ... *Lemare*
Berceuse ... ... *Wheeldon*
Grand Chœur ... ... *Wheeldon*

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Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. E. A. Cross.

METROPOLITAN.

BARNSBURY, N.—Offord Road Chapel held its harvest festival services on September 28th and 29th. The church has passed through many vicissitudes since the palmy days of long ago, and its present fortunes are rather low; but fresh hopes and expectations are centred in the new pastor, a thoughtful and earnest young preacher, who commenced his ministry on August 31st, and who seems resolved to revive the traditions of the old place, and make history for days to come. He takes keen interest in the music of the church. Mr. Boon believes in the harmony of the service—hymns, prayers, lessons, and sermon making one harmonious whole. The choir, of course, has shared the fortunes of the church, and at the present time does not number more than twenty; but the singers are devoted and hard-working, and the quality of their work is good. The keynote of the harvest festival was a bright and joyous one, and pulpit and choir united in making it a gratifying success. The anthems rendered in the morning were "O Lord, how manifold" (Barnby), and Arthur Berridge's "Thou crownest the year with Thy goodness," the solo being taken by Miss Lily Abbess with great sweetness. At the united service of church and school held in the afternoon, Stainer's beautiful anthem, "Ye shall dwell in the land." was sung, the solos being taken respectively by Mr. E. E. Dear and Miss Lily Abbess. A duet entitled "Where hast thou gleaned to-day?" (Bliss), was also sung with feeling by Miss Annie Brett and Miss Lily Abbess. The evening anthems were, "Glory to God in the highest" (from Schubert), and "The glory of the Lord" (C. Darnton), both of which were worthily rendered. During the day the following voluntaries were played by Mr. J. Harold Soul:—Minuet from "Samson" (Handel), Slow Movement from first Grand Symphony, (Haydn), Air "Semplice" (Playel), "War March of the Priests" in "Athalie" (Mendelssohn), and "Hallelujah" from "Mount of Olives" (Beethoven). The festival was continued on Monday night, when the special anthems were repeated by request, and Arthur Berridge's beautiful cantata, "A Harvest Song of Praise," was rendered by the choir, assisted by friends. The spirited choruses were well sung, the parts being taken up with firmness and precision.

CHALK FARM.—On Thursday, September 25th, a harvest festival was held at Berkley Road Baptist Church. The choir rendered Arthur Berridge's cantata, "A Harvest Song of Praise," under the direction of the composer. The soloists were Mrs. Alfred Read, Mrs. Liddiatt, and Mr. Frank Clark, Mr. Fred Coffin joining them for the quartette. Mr. Frank Clark's robust baritone voice is well suited to the opening recitative. Mrs. Liddiatt sang "We bring Thee offerings" with great expression, and Mrs. Read did likewise with "Thou visitest the earth." In the chorus work the tenor part was weak. In addition to the cantata, the anthems "Sing to the Lord of Harvest" (Maunder), "He watereth the hills" (Spinney), and "Ye shall dwell in the land" (Stainer), (Mr. Frank Watkins singing the bass solo), and two songs—Cowen's "The Better Land" (Mrs. Liddiatt), and Joseph Adams' "The Vesper Hymn" (Mrs. Read)—were sung. Mr. Arthur Bucknell was at the organ, Mr. Alfred Read at the piano. Rev. Pitcairn Wright took the chair, and an appropriate address was delivered by Rev. Principal Gould, M.A., of Regent's Park College.

CLAPTON.—Mr. W. C. Webb, A.R.C.O., has arranged to give another series of weekly organ recitals in Downs Chapel, beginning on Monday, November 3rd. He will be assisted by vocalists and instrumentalists.

FULHAM.—The Harvest Festival was held Sept. 21st, when special sermons were preached by the pastor, Rev. F. J. Laverack. The church was handsomely decorated, and full congregations assembled both morning and evening. After the evening service a short musical service was held, consisting of the following items:—Anthem, "Be glad and rejoice" (Myles B. Foster); solo, "Daughter of Zion" (N. McLeod), Miss May Willby; anthem, "Blessed be the Name of the Lord" (J. H. Maunder), with the "Hallelujah Chorus" for the close. Mr. J. W. Archer (organist and choirmaster) conducted, and Miss Margaret Layton presided at the organ. The special collections during the day amounted to over £21.

GOSPEL OAK.—The re-opening services, combined with harvest festival, in connection with the Congregational Church, took place September 28th; the Rev. Henry Le Pla, pastor, being the preacher in the morning, and the Rev. D. MacDonald at night. The services were marked by great heartiness and were largely attended. At the close of the evening service an organ recital was given by Mr. Chas. Darnton (late organist), and sacred solos were sung by Mrs. Gwinnett and Mr. D. Baldry. The church and schools have been thoroughly renovated; new heating arrangements have been made; and the organ pipes have been beautifully decorated by the skill and taste of Miss Wedlake, of Messrs. H. Wedlake and Co., the original builders of the instrument.

HARRINGAY.—Harvest festival services were held at the Congregational Church on September 21st. Special anthems were sung morning and evening, and sermons preached by Rev. C. E. Evans, the minister. On Monday evening, September 22nd, Thos. Adams' new cantata, "The Rainbow of Peace," was given by the choir, under the direction of Mr. Chas. Rowley, choirmaster of the church. The soloists were Messrs. Harrison Davis (tenor) and W. Newman (bass). Mr. Davis possesses an exceedingly nice voice, and the music suited him well. The members of the choir who sang the quartette were Misses Warren and Gammie, and Messrs. Bean and Newman. A large congregation listened with evident interest and enjoyment.

HIGHBURY.—On Monday, October 13th, at Highbury Hill Baptist Church, John Farmer's sacred oratorio, "Christ and His Soldiers," was rendered by the church choir before an appreciative audience, under the conductorship of Mr. Arthur Berridge, the Rev. W. Stevenson occupying the chair. Mr. Chas. W. Harris presided at the organ, and Master H. E. Darke at the piano, the cornet being played by Mr. H. Plumbridge. The soloists were—Miss W. Jenkins, soprano; Miss F. Stokes, contralto; Mr. R. A. Kingston, tenor; Mr. A. Jones, bass; the tenor soloist being especially applauded. The

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whole work was given in a masterly way by the choir, the contrasts being well marked, notably so between the chorale, "The night of agony hath passed," followed by the chorus, "Cleft are the rocks, the earth doth quake," in which the full power of the instruments joined. During the interval the solo, "Thy will be done," was ably sung by Mr. Alfred Bentley. A silver collection was taken in aid of the church funds.

ISLINGTON.—At Salter's Hall Baptist Church harvest thanksgiving services were held on Sunday, September 21st. After the evening service the choir rendered Charles Jessop's cantata "The City of God." The soloists were Mrs. Smith (the pastor's wife), soprano; Miss Alice Day, contralto; Mr. George Coleman, tenor; Mr. Arthur Colliver, bass—all of whom acquitted themselves splendidly. The chorus, under the direction of Mr. Chas. S. Buscall, sang excellently, and with more than the average expression. Mr. F. E. Stacy was at the organ, and Mr. Arthur Berridge at the piano. Rev. James Smith, who is becoming very popular, preached an excellent sermon to a crowded congregation.—Successful harvest-tide services were held at Packington Street Methodist Church on Sunday, September 28th, the Rev. G. W. Stacey preaching appropriate sermons morning and evening to large congregations. The afternoon was set apart for a musical service, presided over by the school superintendent, Mr. S. Arnold, the Rev. T. Buttle delighting the young folk with a most vivid and inspiring address. The choir, slightly augmented, under the conductorship of Mr. G. W. Cawley, rendered the following anthems in a very efficient manner:—"Praise the Lord, O Jerusalem" (Maunder), "Lift up your heads" (Hopkins), "Sing to the Lord of harvest" (Maunder), "Fear not, O Land" (Maker), and "While the earth remaineth" (Maunder), bringing the evening service to a most happy close with the "Hallelujah Chorus." The Misses Lydia Bird and Crutchfield gave a delightful rendering of the duet, "When summer outpours her wealth," and Miss Florrie Wright delighted all with her sacred song "Golden Harvest." Mr. W. Heming (church organist) acted as accompanist during the entire festival. These thanksgiving services were continued on the Monday following, when a tea and public meeting took place, presided over by Mr. Stephen Gee, and supported by the Revs. W. T. Haddy and G. W. Stacey and others, the choir again assisting by the rendering of several appropriate anthems.

KINGSLAND.—Harvest thanksgiving services were held at the Congregational Church on Sunday and Monday, September 21st and 22nd. On the evening of the second day Gaul's "Ruth" was given by the choir, under the direction of Mr. C. W. Harris, organist of the church. The soloists were Miss Nellie Innes, who sang the music allotted to Ruth; Miss S. Ball, the music of Orpah; Miss Cissie Frost, that of Naomi, and Mr. Alfred Bentley took the part of Boaz. The whole was a very creditable performances. At the end the minister, Rev. Mr. Britton, thanked the artistes and the choir, and the concert closed with the Doxology.

SOUTHWARK.—The Harvest Thanksgiving Services at the Borough Road Baptist Church were held on Sunday, Sept. 28th, and were a decided success, the choir acquitting themselves well in the morning with Darnton's "The Glory of the Lord" and West's "Praise, oh praise our Lord and King." and in the evening with Stainer's, "Ye shall dwell in the land," and Berridge's "Thou crownest the Year," the solo being taken by the choirmaster. The services were continued on the following evening, when Berridge's pretty cantata, "The Harvest Song of Praise," was rendered, the solos being taken by Miss Ardley and Miss Ethel Russell. The whole of the musical arrangements were in the hands of the choirmaster, Mr. Thomas E. Wade, while Mr. A. Norman presided at the organ with great taste and judgment.

STOKE NEWINGTON.—Harvest Thanksgiving Services were held at Devonshire Square Baptist Church on Sunday, 21st Sept., conducted by Rev. G. P. McKay. The anthem at morning service was "Thrust in thy sickle" (Adams), with solo by Mr. W. Pearson. In the evening the choir sang "God be merciful" (West), and "I will give thanks" (Barnby), also a new anthem, "Praise ye the Lord," specially composed for the occasion by Mr. G. Ernest Arundel, the organist and choirmaster of the church. This latter contained a tenor solo, which was very tastefully sung by Mr. Horace Hacker, who also contributed "My hope is in the everlasting" (Stainer), which was greatly appreciated. The service included several well-known harvest hymns.

TOTTENHAM.—Harvest festival services were held at High Cross Congregational Church on Thursday, September 25th, and Sunday, 28th, and were most successful. The church was prettily decorated, and on each evening Gaul's "Holy City" was rendered by the choir, with string orchestra and organ accompaniment. The soloists were Miss Ethel Howe, soprano; Miss Beatrice Cowley, contralto; Mr. Bertram Pearce, tenor; and Mr. Ralph Holmes, bass. Mr. Ernest Darke presided at the organ, and Mr. Ernest A. Cowley conducted. The services were conducted by the pastor, Rev. E. Cornwall Jones.

WESTMINSTER.—Services were resumed in the Weigh House Church on Sunday, the 21st Sept., the anthem in the morning being Sterndale Bennett's "God is a Spirit," sung by the professional quartet, and in the evening N. S. Oakley's setting of "Comes at times a stillness as of even." The psalms were chanted to Monk in F sharp minor, Stainer in A major, Travers in E major, Battishill in A major, and the Beatitudes and responses to music by the organist of the church, Mr. W. Wolstenholme, Mus.Bac. Oxon. Since Dr. Hunter became the minister a year ago the services have presented a striking departure from the accustomed form of Nonconformist worship in London. His book of devotional services contains many features of interest and helpfulness. It commences with thirteen orders of public worship, six for morning use, and seven for the evening, all somewhat different from one another; Christ's commandments, with responses, take the place of the ten Mosaic commandments, and in the sixth order of service eleven old Testament Beatitudes are introduced with the response, "Let Thy truth within us shine, O Thou Light and Love Divine." Various forms of General Confession are used, and several beautiful litanies help to avoid monotony in the services. Those who visit the church will be amply repaid by hearing its eloquent preacher, and by joining in quite a unique devotional service.

PROVINCIAL

ABERSYCHAN (MON.).—A new two-manual organ by Messrs. Voules and Co., of Bristol, was opened in the Congregational Church on September 25th by Mr. E. Minshall, under whose supervision the instrument was built. Alderman Daniel presided,

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and formally unlocked the organ. Mr. Bourton (tenor), gave several songs with excellent effect. The choir sang two anthems, conducted by Mr. James, Mr. W. H. Maliphant, the organist of the church, being the accompanist. Though a charge was made for admission, the building, including the aisles, was packed with a very attentive and appreciative audience.

ACCRINGTON.—On Sunday evening, September 25th, the choir at Barnes Street Baptist Church (J. H. Kay, choirmaster, conducting), gave, before a large congregation, A. Berridge's cantata, "The Love of God." The work, which had not previously been given in Accrington, consists of recits, quartettes, solos, and choruses, of much merit. The soloists, Misses Duerden and Greenwood, and Messrs. Ellison and Palmer (all members of the choir), performed their allotted parts with very great credit, and the choir was in excellent form, being specially spoken of by the audience, and their singing greatly appreciated. Mr. E. Hargreaves, the organist, officiated at the instrument with his usual care and ability. A short address was given by Mr. Pigott, of Edgeside.

EGHAM.—The harvest festival services in connection with the Congregational Church were held on Sunday, September 28th. The Rev. H. Orme, minister, preached in the morning. The Rev. J. Lucas, former minister, preached in the evening. The pretty Gothic church was most beautifully decorated with corn, flowers, and fruit. Special music was rendered with good expression by the choir (thirty-eight voices) at both services. Anthems: "Praise the Lord, O Jerusalem" (Maunder), "Ye shall dwell in the land" (Stainer). Duets: "He shall feed His flock" (Channilor), "O Lovely Peace" (Handel). Every credit is due to the choirmaster, Mr. B. Tice, and Mr. S. Janes, honorary organist to the church, for the beautiful singing and music which was rendered at both services. The church was crowded. A lady, wishing to show her appreciation of the singing, presented £5 towards the expense of new tune books for the choir. On the following Thursday a fruit tea and meeting took place, to which the choir members were invited. The following anthems and duets were sung:—"The eyes of all wait on Thee" (Elvey), "Out in the Golden Cornfields" (E. H. Nichol), "The Lord is my Shepherd" (H. Smart).

GRIMSBY.—The harvest festival services were held in George Street Wesleyan Chapel on Sunday, October 12th, the morning preacher being the Rev. Jno. Smith, when the choir gave Jackson's Te Deum in F, and the anthem, "Praise the Lord, O Jerusalem" (Maunder). The evening preacher was the Rev. J. E. Dixon, when the spacious building was filled to overflowing, many having to go away. The choir were in force to the number of fifty-four, the parts being well balanced. The sermon was followed by an interesting musical programme, there being no break in the service. The anthems were sung with great power and expression, and were highly appreciated. The rendering of Goss's "Wilderness" was pronounced to be specially fine, the solo parts in which were taken by the trio—Mrs. Bett, Mr. Horton, and Mr. Neal, Mrs. Topham joining them for the quartet. Mr. Neal took the bass recits, which, considering he had only very short notice, he sang very well. The solo in the fine anthem, "It shall come to pass" (Garrett), was very well taken by Mr. Hardy. Mr. Horton's rendering of Barnby's recit and air, "The soft southern breeze," was delicately and tastefully rendered, and was greatly enjoyed. Mrs. Topham gave a very fine and finished rendering of Haydn's trying recit and air, "With verdure clad," in true artistic style. The other soloists also acquitted themselves with much credit. Mr. C. H. Dawson, the choirmaster, conducted, and Mr. James Bennett presided at the organ.

MIRFIELD.—The new organ in the Methodist Free Church was opened on Wednesday, September 17th, when Mr. W. Clark Ainley, Mus.Bac., gave a recital, with Miss Nellie Clough as vocalist. On Sunday, September 21st, special musical services were held, and Mr. J. W. Burnley presided at the organ, and gave a recital after the evening service. In the afternoon "The Captives of Babylon" was rendered. On September 28th, Mr. J. Bowling, Jun., was the organist, and the Heckmondwike U.M.F.C. choir gave a musical service.

NEWPORT (MON.).—The harvest festival in connection with Victoria Road Congregational Church was held on Sunday, October 12th, when special sermons were preached by the pastor, Rev. H. Elwyn Thomas. There were large congregations at both services, and the church was tastefully decorated with flowers, fruit, and vegetables. Mr. H. F. Nicholls, A.R.C.O., presided at the organ, and the following music was rendered, in addition to the usual psalms and hymns—Morning service: Te Deum (Stanford in B flat); anthem, "Ye shall dwell in the land" (Stainer). Evening service: Solo, "Be thou faithful unto death" (Mendelssohn), Mr. Walter Blakemore. Harvest carol: "The sower went forth sowing" (Higgs). "Hallelujah Chorus" (Handel). The choir, which numbers forty-five members, gave effective renderings of these pieces, the "Hallelujah" being given with much spirit. On the Monday following, and in connection with the festival, Mr. Nicholls gave an organ recital, assisted by Mr. Maurice Alexander (violinist), late of the Queen's Hall, London. Mr. Nicholl's programme will be found in another column. Mr. Alexander played "Preghiera" (Bazzini) and "Theme and variations" (Rheinberger). The choir gave good renderings of "Thou crownest the year" (Booth), and "Sweet is Thy mercy" (Barnby). A silver collection was taken for the choir fund, and the recital was a distinct success in every way. The Rev. Elwyn Thomas is about to give a series of addresses on alternate Sunday evenings on "Divine truths in the great oratorios." The series will consist of the Creation, St. Paul, Elijah, Samson, Daughter of Jairus, and Messiah. The choir will give selections from these works during the services, and much interest is evinced in the movement.

SELLY OAK, NEAR BIRMINGHAM.—The Primitive Methodist choir have just held their annual meeting. A very nice tea was provided by lady members of the choir—Misses Smedley, Bedford, Baldwin, and Brain, the cost being defrayed by the trustees. After tea the usual business meeting was held. The various reports showed the choir to be in a fairly good position. Good work had been done during the year. Concerts had been given at Bristol Street Hall, Birmingham; Elmdon Road Mission Hall, Bournbrook; and the Workhouse Infirmary, Selly Oak. A new feature in the choir's work was the performance of a selection from the Messiah on Good Friday at their own chapel. The usual annual concert was given in November, and about a dozen singers took part in the Crystal Palace Festival in June, half the expenses being met by choir funds. The choir has met 213 times, Mr. A. Wheatley, junr., heading the attendance list with

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196, Miss A. Wheatley being second with 186. The treasurer holds a balance of 11s. The librarian has charge of music, etc., to the value of £25. The officers elected for the year were—Miss Bedford and Mr. Curtis, joint secretaries; Mr. W. Wheatley, treasurer; and Mr. A. Wheatley, junr., librarian. A hearty vote of thanks was accorded to the efficient organist and accompanist, Miss B. Proverbs, and Mr. T. Proverbs, choirmaster, for their services during the year.

TUNBRIDGE WELLS.—The Harvest Festival services at Emmanuel Church were held on Sunday and Monday, October 19th and 20th. On Sunday two excellent and appropriate sermons were preached by the Rev. John Miley. Special music was sung by the choir, and included the anthems "Praise the Lord, O Jerusalem" (Maunder), and "O come let us worship" (Mendelssohn), Mr. Joseph Holland being the soloist. The congregation evidently appreciated the music. On the following day a further service was held, consisting almost entirely of music. The programme opened with the chorus, "How excellent" (Saul) by Handel, and the combination of chorus, orchestra, and organ proved very effective. This was followed by the duet, "Now we are ambassadors"—splendidly sung by Messrs. Joseph Holland and Chas. Malpass—and its companion chorus from Mendelssohn's St. Paul, "How lovely are the Messengers," which was very tastefully given by the choir. Mme. Edith Hands sang "I will give you rest" (Cowen) in a most impressive manner, after which Gadsby's "Blessed be the name" was well rendered by the choir. In the second part of the programme Miss May Jones was heard to great advantage in the soprano parts, and Mr. Chas. Malpass proved himself to be an effective bass singer. The chorus acquitted themselves well in all the items, but special mention should be made of R. Smart's "Praise the Lord, O my soul" (which was given with orchestral accompaniment) and Mendelssohn's lovely unaccompanied sacred part song, "The deep repose of night." Mr. Geo. Starmer (organist of the Congregational Church), who kindly conducted on this occasion, had the choir well in hand, and they responded to his beat with great precision, and with a due regard to light and shade. Mme. Edith Hands was also much appreciated in her rendering of the "Promise of Life," and Mr. Joseph Holland gave "Lead kindly light" (Pughe-Evans), in his usual artistic and sympathetic manner. Haydn's "Heavens are telling" was given with great verve at the conclusion of the programme. Mr. Percy Prior (organist and choirmaster of the Church) was at the organ, and Mr. A. W. Pierson led the orchestra.

WALLSEND-ON-TYNE.—The harvest festival services in connection with the Presbyterian Church were celebrated on Sunday, September 28th, when sermons appropriate to the occasion were preached by the Rev. W. Little, of Sunderland. The church was profusely decorated with flowers and evergreens. Special harvest hymns and selections from Simper's cantata "The Rolling Seasons," were sung at both morning and evening services. The principal musical part of the festival took place on Monday, the 29th, when the choir, augmented for the occasion, gave Haydn's "Creation," the soloists being Miss May West, soprano; Mr. C. Blow, tenor; and Mr. Prudham, bass, all of Newcastle, who sang the solos very acceptably. Miss West's rendering of "With verdure clad," and "On mighty pens," being very fine. Mr. Blow sang "In native worth," very tastefully, while Mr. Prudham got through the heavy bass solos most creditably. They had a hearty encore for the trio, "On Thee each living soul awaits." The accompaniments to all the solos were beautifully played by Mr. G. Clapperton on the two-manual harmonium lately presented to the church by the pastor, Rev. W. Stuart. The choir sang the choruses with great spirit and precision, "Awake the harp," and "Achieved is the glorious work," deserving special mention. The whole performance reflected the highest praise on the choirmaster, Mr. W. Clapperton, who conducted.

Staccato Notes.

THE widow of Dr. Dykes, the well-known tune writer, died recently, aged 75.

THE new Act of Parliament for the suppression of musical piracy came into operation on October 1st.

IT is stated that Signor Mascagni received £1,000 for writing the incidental music for "The Eternal City."

THE principal prize in the Brass Band Competition at the Crystal Palace was won by Black Dyke Band (conductor Mr. Gladney).

New Music.

NOVELLO AND CO., BERNERS STREET, W.

Hymn Tunes composed by J. B. Dykes.—This collection of tunes, by the late J. B. Dykes, will be welcomed by all lovers of psalmody. To many it will come as a surprise that he wrote as many as 276 tunes of various kinds—most of them worthy of a place in any tune book. Many of them are old favourites, and will remain so for a very long time to come. Others ought to find acceptance. The carols, for instance, are exceedingly pretty. The children's tunes, too, are effective.

Hymn Tunes composed by Arthur Sullivan.—Apparently Sullivan wrote fifty-six tunes only, and some of these only saw light after the composer's death. They are all very singable, and together form a most interesting collection.

Village Tune Book.—A collection of 100 tunes suitable for use in village churches and chapels. It is an admirable selection, and ought to serve its purpose most efficiently.

Gareth and Linet. A Musical Romance. By Henry Coward, Mus.Bac. 2s. 6d.—This interesting work was composed for the recent Sheffield Festival, when Dr. Coward's choral forces gave an excellent rendering of it. It is written for four solo voices, chorus, and orchestra. The composer always writes melodiously and free from unnecessary difficulties, so singers "take to" his work. The choral items are probably better than the solos. Any average choral society would find this romance a useful addition to their repertoire.

King Thrush-Beard. A. Somervill. *The Enchanted Island.* Percy E. Fletcher. *Sons of the Empire.* T. Facer. *Captain Reece.* T. A. Burton.—Four new issues of Novello's school music. While all are good, we can specially commend the "Enchanted Island."

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Our Competitions.

THE offer of a prize for the most interesting Musical Experience does not seem to have inspired our readers. Not a single paragraph of sufficient interest has reached us, and we must therefore withhold the prize.

****

OUR NEXT COMPETITION.

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2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the writer.

3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.

5. Our decision in all matters relating to the competition shall be final.

****

The members of the Ipswich Nonconformist Choir Union are to be heartily congratulated on their recent success in the Henniker competitions, which we understand are open to the county. They entered for the prize open to choral societies, and they were placed first out of four competitors. They also went in for the Female Voice Choir prize and won it. The adjudicator (Dr. M'Naught) spoke very highly of the two performances, saying that he thought the choir could fairly hold their own against some of the best choirs in the country.

****

We much regret to record the death of the Rev. Hugh Price Hughes, one of the most prominent and certainly one of the most hard-working Free Church leaders. The daily and religious weekly papers have fully dealt with the events of his life and his work. We therefore need only add that in church musical matters Mr. Hughes took a very broad view. The singing at his Sunday services at St. James's Hall was accompanied by an orchestra. The Saturday evening popular concerts which were inaugurated by him, and were first conducted by the late Mr. Heath Mills, have become an institution in London life. Mr. Hughes was fully alive to the attractive and elevating power of music.

****

The first meeting of the new Committee of the Nonconformist Choir Union was held last month, and was very largely attended. It was resolved to print more books for the 1903 Festival than were issued in 1902, and they are to be ready in time for the choirs to begin work immediately after Christmas. We hope, therefore, that choirs will send their orders promptly to the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, E.C. New choirs can obtain all particulars from Mr. Croger.

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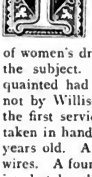
Passing Notes.



CORDIALLY support our Editor's remark of last month that "it behoves Church authorities to beware of electric organs." The electric organ is a craze—a mere fashion, just like ping-pong and the vagaries of women's dress. I speak with some knowledge of the subject. One faddist with whom I am acquainted had his fine Willis organ "electrified"—not by Willis—and the instrument broke down at the first service. Another electric organ had to be taken in hand by Messrs. Lewis before it was three years old. A third took fire by the fusing of the wires. A fourth was played upon, not by the organist, but by the fire hose. These are cases within my own knowledge. Except that you can move the console about, there is, in my opinion, really no material advantage in the electric organ. And in ninety-six cases out of every hundred you don't want to move the console. The late Mr. W. T. Best found the good old, well-built English organ serve him for every purpose; and what served Best should certainly serve those who are not his betters—for you can't better the best!

There is a familiar story connected with a performance of the overture to "William Tell," according to which, when the music suddenly ceased at its loudest point, one lady was heard telling another that "we always fry ours in lard." The story is worth noting by theatre managers who may be disposed to follow the practice of doing without an orchestra, which has just been adopted at some of the Parisian houses. Some eight years ago the lady manager of the Avenue Theatre, London, suppressed her orchestra entirely. Her idea was that people do not want music before the play begins, and that the intervals between the acts would be much better filled by conversation. There is, however, nothing like music to make a theatrical audience talk—a peculiarity which the unlucky composers who have specially written for Sir Henry Irving's great productions have reason to know well. At the Avenue Theatre they simply laughed at the three knocks which did duty for an overture, and the coldness of "no music" between the acts killed a piece which otherwise would probably have been received with favour. Mr. Andrew Lang complains somewhere that music is the enemy of conversation and sleep. But he is entirely wrong. When Haydn came to England, he found that his audiences always went to sleep during the slow movements of his Symphonies, and it was with the object of waking them up that he introduced the crashing chord into the well-known "Surprise." No: people can sleep with music, but they can't talk so well without music.

I presume we have already said something in this column about the new Hymnal which is in preparation by the Committee of the Wesleyan Conference. I understand that the original "Wesley" Hymnbook will lose some 155 of its hymns and some 255 of its verses. It can certainly spare as many—and more. The number of hymns written by the Wesleys, especially by Charles Wesley, was simply staggering. Good authorities have stated the figures, in Charles Wesley's case alone, at between six and seven thousand! How he found leisure amid all his engagements to write so much is a mystery. As a matter of fact, he did not find leisure; he compelled his itineracy to minister to his muse. Many of his hymns were written on cards as he rode through the country on horseback. At times he would hasten home, and rush for pen and ink that he might put down the words which were burning within him. In a week or two we shall be renewing our acquaintance with his "Hark! the herald angels sing." Perhaps in the circumstances it is worth noting that the opening lines of this very fine lyric are not Wesley's original. Wesley wrote:

> "Hark, how all the welkin rings
> Glory to the King of Kings!"

But "welkin" was already an archaic term for the vault of heaven, and somebody—Martin Madan, most likely—made the change to the form with which we are all familiar.

The death of the Rev. Hugh Price Hughes is a severe loss to the Free Churches, and especially to his own denomination. He was a man who thought for himself, and acted accordingly—sometimes to the discomfiture of some of the good old Methodists. He avoided old ruts, and was certainly not afraid of adopting novel methods, if he believed they would yield good results. It is not often that parsons start Saturday evening concerts, but some years ago Mr. Hughes inaugurated the Saturday Evening Orchestral Concerts at St. James's Hall, in connection with the West Central Wesleyan Mission, and they have proved a great success. I believe a band of eighty performers with four or five vocalists make up the programme each week. Mr. Hughes always attended these concerts, so far as he was able. I hope the good work he has accomplished will not suffer in consequence of his lamented death.

Bartle Massey's opinion that "there isn't a thing under the sun that needs to be done at all but what a man can do better than a woman" is in sure process of being discredited. Nowadays woman wants to do everything that man does. The latest thing she wants to do is to handle the bagpipe. So at least I gather from an enquiring member of the sex who writes to the *Musical Herald* demanding to know whether the bagpipe cannot be sounded as well by players in petticoats as by Highlanders in kilts. The answer—given by a Scot—is rather alarming.

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He says that any young lady with average intelligence may become an efficient piper. Nay, there are already several good lady pipers in the land of cakes. Clearly the sex is getting on. An old Greek philosopher parted with his flute because it distorted his features, but your modern emancipated female is not so easily put out of countenance. In the matter of the bagpipe there is just one consolation: she cannot blow quite so hard as the average male. They say it was at the blast of the bagpipe that the walls of Jericho fell. I can believe it!

J. CUTHBERT HADDEN.

Woolwich Nonconformist Choir Union.

THE Woolwich N.C.U. was formed about a year ago, and has concluded its first season with a well-rendered performance of nearly the whole of "Elijah." The guiding star of the organisation has been the conductor, Rev. J. Hartley Duerdin, who combines in himself a happy blend of preacher and choral conductor. Born in Lancaster, Mr. Duerdin inherits the love of singing which is such a feature of "the North," and since his very early days he has been a successful choir trainer, and has always united in each of his pastorates the ministerial and musical functions belonging to pulpit and choir gallery. Such an one was naturally in his element with a large choir union (twelve choirs from seven denominations constitute the society), and excellent work has been accomplished, both in musical advancement and in the growth of friendly feeling, and a spirit of co-operation which are the usual fruits of united work and interests. The Union is fortunate also in its officers, who render most efficient service in the executive branches of the society's work. The President is Alderman G. Bishop, a Nonconformist of wide sympathies, and possessed of a splendid capacity for painstaking discharge of his duties, and he is ably seconded by Mr. C. A. Cramp and Mr. F. A. Fisher, the Secretaries. A useful adjunct to the Union is a small orchestra, under Mr. E. W. Hoggard, L.R.A.M. and Gold Medallist—a most efficient executant and conductor.

Very general and genuine regret is felt on all hands at the resignation of the Conductor, who has proved himself a hero in relinquishing pleasant work and good prospects to undertake missionary work in Eastern Equatorial Africa.

A meeting of farewell was held in the schoolroom of Robert Street Primitive Methodist Chapel, on November 1st. There was a large gathering of the Choir Union, and among the speakers was Mr. T. R. Croger, Hon. Secretary Nonconformist Choir Union, who bore testimony to the excellent work of the Woolwich Union, and wished the reverend gentleman much prosperity in his new field of labour. Arrangements are in progress to appoint a fresh conductor, but Mr. Duerdin's influence will doubtless remain a power for good with the singers.

REV. J. HARTLEY DUERDIN.

Mr. Duerdin left England on November 17th, via Dover and Calais. Mr. Minshall, the President of the N.C.U., saw him off at Dover, and heartily wished him God-speed!

Frome Free Church Choral Union.

THE annual festival was given in the Market Hall on October 23rd, and proved to be a great success. The choral numbers were taken from the "Crystal Palace Year Book" for 1901. The band and choir numbered about 150 performers, and, under the capable conductorship of Mr. W. B. Harvey, they delighted the audience with their various efforts. Miss Perry and Mr. Alexander Tucker were the vocalists, and encores were numerous. Mr. P. Ames and Mr. R. White were efficient as accompanists.

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Music at the Methodist New Connexion Church, Hurst, Ashton-under-Lyne.

It is always a very gratifying thought that in dealing with musical doings connected with the various denominations there is no need to enter into the theological questions which from time to time have caused such divisions of thought. Rather would we glory in the fact that the divine art is, perhaps more than any other influence, the means of harmonising the whole, and pouring oil upon the oft-troubled waters of sectarian controversy. We need not, therefore, attempt to describe the difference between a "New Connexion" and any other section of the Methodist Church. Far better is it to dwell upon the happy knowledge that, speaking broadly, the same Psalms, hymns, and anthems are used throughout the whole of the Christian Churches.

The Free Churches of Ashton-under-Lyne seem to be pretty well abreast of the times in their musical endeavours. The church which now claims our attention is situated at Hurst, on the outskirts of the town, hard by some very extensive cotton mills. It is a small Gothic building capable of seating about 600 persons, and the congregation is mainly made up of workers in the mills. The church was built by public subscription in 1847, and enlarged in 1857 by a late benefactor of the village, whose kindness and sympathy to the poor and suffering has left his memory and the memory of his wife very dear to the people of Hurst. A beautiful tablet is erected in the church to the memory of Mr. and Mrs. John Whitaker as a reminder to future generations of their great goodness and munificence. A relation of theirs, Mr. Edwin Whitaker, provided professional singers in the service of the church in those days, and although this could not be maintained after his death, a love for good music was fostered, and has been sustained down to the present time. A succession of choirmasters and organists, many of them very capable men, have all done their share in promoting and fostering a love for good music, which is so evident amongst the community to-day. Amongst recent organists should be mentioned the name of Mr. Samuel Thornley, who for a period of 12 years gave his whole heart, his ability, and any amount of energy, serving the church with a loving and exemplary devotion which has endeared him to a host of friends.

A fairly good organ is placed in the choir gallery at the back of the pulpit. It was reconstructed about a year ago by Messrs. Grindrod, of Rochdale, at a cost of £250, when several new stops and new keyboards were added. It was re-opened by the talented organist, Mr. David Clegg, and a splendid performance was much enjoyed by a crowded audience. The choirmaster during the past two years and a half has been Mr. G. H. Schofield, whose portrait we give. Though quite a young man, he held two similar positions before his present one. From boyhood Mr. Schofield has been connected with choirs. Mr. W. Bingham as secretary, and Mr. J. Clough as treasurer of the choir, have been energetic and faithful officers for many years. Upon them has devolved much arduous work, and great credit is due to them for their self-denying zeal in duties which are often very trying, and too often pass by unnoticed. Last, but by no means least, we must speak in encouraging terms of the organist, Mr. Robert Wrigley, A.L.C.M., a young man not yet out of his teens, who has held the post for just over 6 months, and who bids fair to become a good player. He has plenty of enthusiasm, and is eager in his desire to do all in his power to assist the choirmaster and choir.

MR. G. H. SCHOFIELD.

During recent years great efforts have been made to develop a love for singing amongst the children. These efforts appear to have been most successful, in that the Band of Hope choir connected with the church has won a beautiful challenge banner in local competitions three years in succession, and it is now their own. Secular cantatas (in costume) have also been given in the winter months with marked success, the children taking a good share in the work. The voices of the young people are exceptionally good, and the church choir can look forward with confidence to the future in having so many young and fresh voices to fill the vacancies which arise from time to time.

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Our visit to the church was made on the third Sunday in October, which day is always set apart for what is known as the annual "choir sermons," an event looked forward to for many months. This festival was instituted six years ago, and the interest in it is very considerable, growing in intensity each succeeding year. The special vocalists engaged are the chief topic of conversation for some time beforehand, and every one seems eager to make the most of the occasion. These choir festivals appear to provide a great musical treat. Services are usually held in the morning and evening on ordinary occasions, but on these special days an afternoon service takes the place of the morning one, and by this means a far larger attendance is secured. The special singers this year included Madame Stuart Cummins (of Manchester), a well-known local soprano; Miss Gertrude Lonsdale (contralto), of London; and Mr. Alexander Tucker (bass). The church was crowded some time before the afternoon service commenced, and after the whole congregation had joined very heartily in the hymn "Come, let us join our cheerful songs," to the tune "Knights Bridge," the sacred cantata "Ruth" (Gaul) was proceeded with, and carried through with most commendable ability by choir and soloists, whilst Mr. Schofield proved himself to be a careful and energetic conductor, keeping his 40 choristers well in hand, and bringing out all the special points with most effective results. As a conductor, Mr. Schofield evinced a natural aptitude and capital style, which promise well for the future success of his work in this direction. Between the first and second parts of the cantata the minister of the church, Rev. W. D. Bainbridge, gave a short address, embodying the story of "Ruth," which was listened to with great interest. An overflowing congregation attended the evening service, when some grand old hymns were sung to tunes which Lancashire folk revel in and sing most heartily. The choir gave an excellent rendering of the anthem, "Blessing, glory, wisdom" (Berthold Tours), and the soloists were listened to with intense delight in songs and solos, such as "The City of Light" (Adams), "Behold, I stand at the door (Jude), "Oh, rest in the Lord" (Mendelssohn), "On mighty pens" (Haydn), "The Voice of the Father" (Cowen), and "When the day closes" (Lovett King). Mr. Bainbridge again conducted the service, and his short discourse on the mission of the singer and the need for Christian singers was an interesting contribution to a most enjoyable service, which concluded with the "Hallelujah" Chorus.

Mr. Wrigley's accompaniments and organ solos were well played, and his work altogether proved him to be a most promising young organist. He put in a prodigious amount of work during the day, and had very little rest between ten o'clock in the morning until nine o'clock in the evening.

The good work of this choir deserves our hearty appreciation, and, considering most of the members are employed in cotton mills, their excellent singing, together with the amount of enthusiasm so greatly in evidence amongst them, is most praiseworthy, and should be of great service indeed to all those who dwell in the neighbourhood.

Recital Programmes.

Connah's Quay.—At the opening of the new organ in the Methodist New Connexion Chapel, Mr. W. Henry Maxfield, Mus. Bac., played the following:—

Overture—Occasional Oratorio—Maestoso, Fuga, Largo, March ... ... *Handel*
Barcarolle—From 4th Concerto *Sterndale Bennett*
Sonata di Camera—Allegro, Romanza, Allegro Brillante ... ... *A. L. Peace*
Two Short Pieces—(*a*) "The Question"; (*b*) "The Answer" ... ... *Wolstenholme*
Introduction, Variations, and Finale on Hymn Tune Benediction ... ... *W. H. Maxfield*
Andante—"Angel Voices" ... ... *Batiste*
Toccato in D ... ... *Callaerts*
Test March—O.P. 143 ... ... *Lachner*

Hartford.—At the Wesleyan Church, on October 22nd, by Mr. J. Patterson Shaw, F.R.C.O.:—

Marche en fête ... ... *J. Callaerts*
Idylle Piffaro ... ... *E. H. Smith*
Fantasia and Fugue in G Minor and Major *J. L. Krebs*
Andante Solennelle Evening Prayer *H. Smart*
Introduction and Variations on the Hymn Tune "Benediction" ... *W. H. Maxfield*
Sonata No. 2, Grave, Adagio, Allegro Maestoso, and Fugue ... ... *Mendelssohn*
Adagio in D ... ...*Mozart*
Grand Choeur ... ... *Guilmant*
Barcarolle in F from the 4th Concerto *Sir W. Sterndale Bennett*
Triumphal March "Naaman" *Sir M. Costa*

Clapham.—By Mr. J. P. Attwater, F.R.C.O., at the opening of the organ in Grafton Square Congregational Church, on November 13th.

"Toccata and Fugue in D Minor" *J. S. Bach*
Sonata in F Minor (No. 1 of Six Sonatas) *Mendelssohn, op.* 65
(a) Allegro Moderato serioso; (b) Adagio; (c) Andante Recitando; (d) Allegro assai Vivace.
"Holsworthy Church Bells" ... *S. S. Wesley*
(a) Allegro Cantabile; (b) Toccata *Widor, op.* 13 (From Symphony in F Minor.)
March—"Pomp and Circumstance" (in D) *Elgar, op.* 39

Grosvenor Square.—At King's Weigh House Church, by Mr. W. Wolstenholme, Mus. Bac. Oxon., on Saturday, November 15th.

Sonata, Op. 65, No. 1.—Allegro Moderato, Adagio, Andante, Recitando, Allegro assai vivace ... ... *Mendelssohn*
Intermezzo in D flat ... ... *Hollins*
Processional March in F ... ... *Faulkes*
Fugue à la Gigue ... ... *Bach*
Rhapsodie sur des Cantiques Bretons, Op. 7, No. 3 ... ... *Saint-Saëns*
(a) Melody in B flat; (b) Andantino and Finale in B flat ... ... *Wolstenholme*

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An Organist's Holiday Impressions.

(Concluded from page 170.)

CANTERBURY.

ON our return home we broke the journey at Canterbury, which we had not visited for about eighteen years. We attended service at the cathedral next morning. Oh, what delightful surroundings here, and what associations! They must surely stir the breast of every intelligent Englishman. Hearing the organ, a fine Willis, we entered, and heard a youth practising; but he ceased presently. In due time the choir and clergy filed in; included among the latter was the venerable Dean Farrar, who appears to be very feeble. A quiet, suitable prelude introduced the service. Were we struck with the difference between this and those abroad? Yes; at once. The usual order of morning service was taken. Service settings, Goss in D, very nice, but not calling for particular notice as to rendering. The psalms were chanted, and I was much disappointed with them, especially as regards the organ accompaniment. How an organist, with such a fine instrument, could play the Psalms for the fourth day, morning prayer, in such a subdued tone, I could not imagine. There was no lack of sweet sounds of flutes, gambas, clarionet, corno inglese, etc.; but surely such passages as the following ought to be played forte:—"The heavens declare the glory of God: and the firmament showeth His handiwork. One day telleth another: and one night certifieth another. There is neither speech nor language: but their voices are heard among them. Their sound is gone out into all lands: and their words unto the ends of the world. In them hath He set a tabernacle for the sun, which cometh forth as a bridegroom out of his chamber, and rejoiceth as a giant to run his course." "We will rejoice in Thy salvation, and triumph in the name of the Lord our God." "The King shall rejoice in Thy strength, O Lord: exceeding glad shall he be of Thy salvation." "Be Thou exalted, Lord, in Thine own strength: so will we sing, and praise Thy power."

Possibly the sparing use of the organ might have been in consideration of the delicate health of the good Dean. I met with such a case at Durham Cathedral.

The anthem was "The Lord shall make good" (Dr. Longhurst); very brief, and not of great interest. The concluding voluntary was of an exceedingly quiet type to listen to, not much beyond a chorale. We visited two or three of the ancient city churches; also noticed the large and very plain Wesleyan chapel.

In the afternoon we left for London by an express train.

Sunday furnished our greatest musical treat. We first walked up as far as St. Saviour's, Southwark, too early for service, and from there to

ST. PAUL'S CATHEDRAL,

where we were sorry to discover that a special Ordination Service was being held, and had been going on for some time. The anthem was, "He watching over Israel" (Mendelssohn). Here is an ideal organ, with a soulful player. The service was deeply impressive, and we shall long remember the singing and playing of the hymn, "Come, Holy Ghost." What depth and grandeur of organ tone! It completely overshadowed all our recent hearings of organs abroad. Choral Communion followed the Ordination Service, to which we stayed. I can only say it was unspeakably beautiful, solemn, and impressive. How sweetly the choir sang those two sacramental hymns, and what tender, melting interludes between each verse; lovely flutes, vox angelicas indescribably fascinating in quality and undulation; other stops—one wondered what they were. A triumphant singing of the last psalm, followed by a grand voluntary, brought the fine service to a close.

In the afternoon we visited

WESTMINSTER ABBEY.

I think it goes without saying that one is certain of hearing good music there, with its fine choir, grand organ, and Sir Frederick Bridge presiding. The opening voluntary was of the right kind for an English service—smooth, quiet (but with a good crescendo), and dignified. The psalms were well sung and accompanied. We had the service setting by Stainer in E flat delightfully sung, and most effective music it is. The organ accompaniments were very fine indeed. We had a splendid anthem—"O sing unto the Lord," by Smart. This was a great treat. It is difficult, and of almost cantata length. There is a fine bass soloist in this choir, and he was heard to great advantage. The part singing, too, was delightful, and Sir Frederick Bridge's organ part was masterly, being bright, vigorous, yet without the least extravagance of colour, though some organists might have been tempted to greater display in that direction with the words of this fine anthem. The organ here, by Hill, is a charming instrument, and we were priviledged to hear some of the exquisite stops in the celestial organ in the Poet's Corner. We had a full concluding voluntary, which brought this enjoyable service to a close.

ST. MARGARET'S, WESTMINSTER.

Passing St. Margaret's Church, we observed a notice of the harvest festival. We therefore attended there in the evening, the church being completely filled. There is an unusually fine organ here by Walker, well worth a special visit, and *then* likely to astonish.

The service opened with a voluntary, a prelude by Lippacher, if I am not mistaken, peculiar in style, somewhat surprising, and very different from the one we heard in the Abbey. Special psalms

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were chanted, not strikingly well. We had a service setting of the Canticles, by Battison Haynes, which struck me as being original and very effective music. Herein the splendid choir was heard to great advantage. I could not imagine more exquisite singing than we heard in the verse parts. The organ was made very effective use of and brilliantly played. For the anthem we had "The Wilderness" (Wesley). I had longed to hear this for many years, and was highly gratified that I had now the opportunity of doing so under such favourable conditions. Soloists, choir, and organ were all splendid. The *pianissimos* of the verse parts were indescribably lovely; the phrasing and enunciation perfect, to my mind. I think I shall never forget the extreme tenderness of the last phrase: "And sorrow and sighing shall flee away." The organ was played most efficiently, and it is not an easy part. Sir George C. Martin's Te Deum was sung after the Blessing; this was a great treat also. The organist played one of Bach's Fugues, followed by a beautiful composition of Tschaikowsky, which served to display the greatly varied beauties of this noble organ. The soft stops are really charming. The diapasons, down to the splendid thirty-two feet pedal, are exceedingly satisfying.

We greatly enjoyed our visit to this church. If I may be allowed, I should like to say that the accompanying of the creed with flute and tremulant came as a surprise to me. However, if any of your readers will hear a service in the venerable old church, I venture to say they will not regret it. The congregational singing was, I am glad to say, bright and generally participated in.

Nonconformist Church Organs.

REGENT SQUARE PRESBYTERIAN CHURCH, LONDON.

Built by Messrs. Brindley and Foster, Sheffield and London.

Three complete Manuals, Compass CC to A[III], 58 notes, and independent Pedal Organ, Compass CCC to F, 30 notes.

Great Organ.

1. Double Open Diapason	Wood & Metal	16	feet.
2. Open Diapason, Major	Metal	8	,,
3. Open Diapason, Minor	Metal	8	,,
4. Clarabel	Wood & Metal	8	,,
5. Principal	Metal	4	,,
6. Harmonic Flute ..	Metal	4	,,
7. Grave Mixture, 2 ranks	Metal	8	,,
8. Posaune	Metal	8	,,

Swell Organ.

9. Lieblich Bourdon ..	Wood & Metal	16	feet.
10. Flute Fondementale ..	Wood & Metal	8	,,
11. Violin Diapason ..	Wood & Metal	8	,,
12. Aeoline	Metal	8	,,
13. Unda Maris (undulating with No. 12) ..	Metal	8	,,
14. Octave	Metal	4	,,
15. Full Mixture, 3 ranks	Metal		
16. Oboe	Metal	8	,,
17. Cornopean	Metal	8	feet.
18. Vox Humana	Metal	8	,,
19. Tremulant			

Choir Organ.

20. Salcional	Metal	8	feet.
21. Dulciana	Metal	8	,,
22. Lieblich Gedact ..	Wood & Metal	8	,,
23. Zartflote	Metal	4	,,
24. Flautina	Metal	2	,,
25. Clarinet	Metal	8	,,

Pedal Organ.

26. Contre Bourdon ..	Wood	32	feet.
27. Open Bass	Wood	16	,,
28. Contre Bass	Wood	16	,,
29. Sub Bass	Wood	16	,,
30. Echo Bass	Wood	16	,,
31. Violoncello	Metal	8	,,
32. Flute Bass	Wood	8	,,
33. Fagotto Bass	Metal	16	,,

Couplers.

34. Swell to Great.	38. Swell to Choir.
35. Swell to Pedal.	39. Choir to Great.
36. Great to Pedal.	40. Swell Sub Octave.
37. Choir to Pedal.	41. Swell Octave.

Accessory Movements.

Six Brinovus Touches to the Great Organ (under Great Keys), (1) pp.; (2) Selective; (3) Selective; (4) ff.; (5) Negative; (6) Compound.

Six Brinovus Touches to the Swell Organ (under Swell Keys), (1) pp.; (2) Selective; (3) Selective; (4) ff.; (5) Negative; (6) Compound.

Four Brinovus Pedals to the Pedal Organ (1) p.; (2) mf.; (3) ff.; (4) Negative.

Brindgradus Pedal Controlling Stops of Swell, Great and Pedal Organs.

Sforzando Pedal to Great and Pedal Organs.

Sforzando Pedal to Swell and Pedal Organs.

Balanced Swell Pedal.

NOTES.—By means of the "Selective" principle the Organist can, by one simple movement, attach any desired combination of stops to Brinovus Touches 2 and 3 on Great or Swell Organ, either before or during the performance. "The Negative" Touch restores Hand registration and the "Compound" Touch brings on Hand registration in addition to combinations brought on by these Touches.

The "Brindgradus Pedal" is an exceedingly useful device for bringing on the full power of the organ by a series of correct tonal sequences. The Organ is built on the "Brinovus Tubular Pneumatic" system, with "Brinovus" Windchests (C. F. Brindley's Patent No. 13,764), by means of which each pipe receives its exactly correct wind supply. The instrument is played from a Detached Console placed at the side of the Pulpit.

The case is of Oak, and the front pipes are silvered and enamelled. The Organ is blown by an Electric Motor.

WE much regret to hear as we go to press that Dr. Parker's condition is exceedingly critical, and there is very little hope—if any, indeed—of his recovery. He is suffering more or less pain almost continually, and is unable to sleep, but he still has the daily paper read to him, and has quite recently referred to his Presidency of the Free Church Federation next year.

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Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. J. W. Batley.

METROPOLITAN.

Clapham.—A fine new organ by Messrs. A. Hunter and Son was opened in Grafton Square Congregational Church, on November 13th, by Mr. J. P. Attwater, F.R.C.O. The dedicatory portion of the service was conducted by the pastor, the Rev. E. W. Lewis, M.A. Mr. Attwater's programme will be found in another column.

Fulham.—The "Municipal Service" was held at the Congregational Church on November 16th, being the first occasion on which Nonconformists have held the "official" service. The Mayor, Peter Lawson, Esq., L.C.C., J.P. (one of the deacons of the church), attended in his robes and chain of office, with a large number of the Aldermen and Councillors of the Borough, and the Borough Brass Band. The Mayor's procession formed up at the Town Hall and the company walked through the street to the church, returning in the same order after the service. The procession was joined by the Borough Nurses and Ambulance Classes, and also by a detachment of postmen in uniform (by special permission). A special sermon, most appropriate in its lessons, was preached by Rev. Johnson Cole, of Braintree, who was exchanging pulpits with the pastor of the church, Rev. F. J. Laverack.

Harringay.—The Sunday School connected with the Congregational Church celebrated its 11th anniversary on October 26th, and the musical portion of the day's services was a great success. For pronunciation, sweetness, expression, point, and time, the singing of the children was exceedingly marked. The hymns were rendered with most winning correctness, and must have truly gratified the hearts of Mr. Rowley, their beloved and gifted musical director, and Mr. Harry E. King, who very ably and sympathetically presided at the organ. The Rev. H. Gideon Jeffries, of Camberwell, who conducted the morning and evening services, made use of an expression which runs, "Except ye become as a little child," and without any irreverence this could be applied as a hint to many of our church choirs, who could have learnt much to appreciate and emulate in the singing of the children.

Regent's Park.—An excellent organ recital and concert was given on October 28th, when Mr. Chas. E. Smith played several pieces with much success. Mr. T. J. Pemberton, Miss Ida A. Pemberton, and Mr. Edwin Evans were the vocalists.

Westminster.—Westminster Chapel was fairly filled on November 13th, when a Musical Service of Thanksgiving for the King's restoration to health, and for national mercies, was held under the direction of Mrs. Mary Layton, F.R.C.O., the organist of the church. The programme consisted of Schubert's "Song of Miriam" and Mendelssohn's "Hymn of Praise." The choir numbered over a hundred and fifty, and the careful training of the conductor was apparent in their bright singing, excellent attack, and dramatic force in the various choruses. An excellent orchestra was provided, which proved of great assistance in the adequate rendering of the works. Mrs. Layton is to be congratulated upon the success of these special services; and, encouraged by the support rendered, she is arranging for a performance of the "Messiah" in December.

PROVINCIAL.

Annam, N.B.—A much-appreciated recital was given in St. Andrew's United Free Church on November 6th, by Mr. Herbert J. Kemp, who played pieces by Guilmant, Wely, Wolstenholme, Mendelssohn, and Batiste. The choir gave several anthems, and Mrs. Bella Boyd sang solos.

Besses, near Manchester.—The Congregational Church Anniversary Services were held on Sunday, November 9th, the preacher, morning and evening, being the Rev. H. P. James, of Greenmount, Tottington. In the afternoon an address was given by Councillor Townend, of Middleton, to scholars, teachers, and friends. The music was chiefly sustained by the scholars, who sang the specially selected hymns with admirable precision and effect. The choir, under the direction of Mr. Leaver, the organist and choirmaster, sang the following music:—Morning: Introit, "I will go unto the altar of God" (Dr. Gauntlett); "Our Lord's Prayer," a setting by A. W. Fletcher; anthem, "Judge me, O God" (Mendelsshon); offertory sentences, Nos. 1 and 2 (T. Mee Pattison). Evening: Introit, "I will arise and go to my Father" (J. W. Elliott); "Our Lord's Prayer," sung unaccompanied (G. A. Blackburn); anthem, "The Lord shall be thy confidence" (Dr. J. Varley Roberts); offertory sentences, Nos. 9 and 12 (Edmund Rogers); vesper (unaccompanied), "With Thy Benediction" (Wm. Acfield). A collection was made at each service in aid of the church funds.

Connah's Quay.—The excellent organ recently erected by Messrs. Wadsworth and Bros. in the Methodist New Connexion Chapel was opened by Mr. W. Henry Maxfield (Hon. Sec.) on October 30th, who played a very interesting programme. His own composition (Variations and Finale on "Benediction") from the "Organist's Magazine of Voluntaries," was much appreciated. Mr. Thornborough was the vocalist.

Huddersfield.—On Saturday, October 25th, a Choir Convention and Musical Festival was held in Queen Street Wesleyan Chapel, under the auspices of the Huddersfield and District Wesleyan Methodist Council. At the afternoon Convention, there was a large attendance of organists, and choir members, under the presidency of Mr. Caine Smith, and a very instructive and useful address was delivered by Mr. F. James, Mus.Bac., of Woodhouse Grove School, Apperley Bridge, on "Music in its Relation to Methodism," after which the following took part in the discussion, viz., Mr. W. Johnson, choirmaster of Queen Street Chapel; Rev. N. W. Thomlinson (Fartown Trinity); Messrs. R. H. Dyson (Crosland Hill); E. H. Dyson (Crosland Moor); Rev. W. H. Gregory (Holmfirth); Rev. T. Allcock (Lockwood). An adjournment was made for tea. Afterwards, a United Festival was held, in which the choirs of the five circuits within the council area took part, the choir altogether numbering from 500 to 600, with Mr. W. Johnson as conductor, and Mr. Law Beaumont as organist. The following programme was effectively rendered:—Smart's "Te Deum" in F; solo, "Hear ye, Israel" (Mendelssohn), (Mrs. F. Chappell); chorus, "Be not afraid" (Mendelssohn); solo, "Where'er you walk" (Handel),

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(Mr. C. W. Hinchliffe); anthem, "Come unto Him" (Gounod). Then followed the hymn, "Come ye who love the Lord" (four verses), to the tune Cranbrook. Whatever may be said of this tune in the light of modern musical ideas, as heard by the vast choir and congregation on this occasion the effect was magnificent. After the collection, which was made at this point, the programme was resumed as follows:—Solo, "Return, O God of Hosts" (Handel) Mrs. R. W. Akroyd; anthem, "It came even to pass" (Ouseley); quartette, Mrs. Singleton, Misses M. Cousen and L. Brook, and Messrs. Rowland Johnson and C. Blakeley; solo, "Honour and Arms" (Handel) (Mr. G. P. Senior); chorus, "The Heavens are telling" (Haydn). During the evening Mr. F. James, Mus.Bac., delivered a short address. The Festival was repeated in the Town Hall on Tuesday evening, October 28th, both occasions being on every hand pronounced a conspicuous success.

NAILSWORTH.—For the first time in the history of Nailsworth, Mendelssohn's great oratorio "Elijah" was given on November 15th, at Shortwood Baptist Chapel by the choir, under the leadership of Mr. William Antill, assisted by friends. From first to last the oratorio was rendered with excellent taste and great effect, and many were the congratulations received by Mr. Antill and the chorus. Miss Tabram, L.R.A.M., who took the soprano parts with excellent effect, was heard to great advantage. Mrs. Lane, contralto, sang her parts with great ability. Mr. D. P. Rice did well in his fine rendering of the tenor solos. The congregation were greatly pleased with the masterly singing of the various parts assigned to Mr. Paul N. Edmonds. A word should be said about the very fine rendering of the choruses, and if one is mentioned more than another it should be that of "Behold, the Lord passeth by." Mr. H. W. Antill very ably presided at the organ.

NEW SHILDON, CO. DURHAM.—At the Wesleyan Church on Tuesday, October 28th, an Organ Recital was given by Mr. Alfred Hollins the eminent blind organist, of St. George's Free Church, Edinburgh. There was a fairly good and appreciative audience. A special soloist was engaged, viz., Miss Jennie Thompson, who rendered in a pleasing manner, "I know that my Redeemer liveth," and she was loudly applauded for her rendering of Adams's "The Vesper Hymn." Another chief feature of the programme was the singing of a Christmas Anthem of Mr. Hollins's composition, "Rejoice in the Lord," by the Choir. The masterly playing showed that Mr. Hollins had a perfect command over the organ, and the way he manipulated the stops was nothing short of a miracle. Mr. Hollins has a great reputation for his extemporisations, which was fully maintained on this occasion—the subject being the hymn tune, "Hanover." This item, and Gounod's Military March, were the favourite pieces with the majority of the congregation, although the whole of the programme was much enjoyed.

NEWPORT, MON.—The first of a series of services on "Divine Truths in the Oratorios" was held in Victoria Road Congregational Church on Sunday, October 26th, when there was an overflowing congregation. The Rev. Elwyn Thomas gave a powerful address on the "Creation," and referred to the particular way Hadyn had dealt with it in his masterpiece. "With Verdure Clad" and "In Native Worth" were sung by Miss Mabel Gronow and Mr. A. G. Gronow respectively, and the choir gave good renderings of "The marvellous work" and "The heavens are telling." Miss Gronow also took the solo in the first chorus. The second of the series was held on Sunday, November 16th, when Handel's "Samson" was taken. The Rev. Elwyn Thomas based his address on Samson's physical strength and moral weakness. Miss Ada Davies sang "Let the bright Seraphim" and Mr. T. Pritchard gave a pathetic rendering of "Total Eclipse." The choir's portion was—"Then round about the starry throne" and "Fixed in His everlasting seat." Mr. H. F. Nicholls, A.R.C.O., presided at the organ.

REDRUTH (Cornwall).—A grand concert was given in the U.M.F.C., Paynter's-lane-end, on Monday evening, October 20th, by Mrs. F. Thomas' Violin, Mandoline, and Banjo Band, and assisted by the following vocalists:—Miss Bertie Thomas, Miss Edna James, and Mr. W. Charles. The chapel was crowded to excess by a most enthusiastic audience. The chair was occupied by Mr. Welch, who, with others, thanked Mr. and Mrs. F. Thomas, their pupils and friends, for giving them such a splendid concert, which, musically and financially, proved to be the greatest success ever obtained in the church. Mrs. Thomas had on each occasion a grand reception for her excellent playing on the zither, banjo, and mandoline.

COLONIAL.

TORONTO.—The choir of College-street Presbyterian Church, Toronto, held a very successful "Thanksgiving Service of Song" in the Lecture Hall of the Church on Friday evening, October 10th last. The platform had been tastefully decorated for the occasion with smilax, palms, and flowers, many flags and bunting, carefully arranged, added brightness to the scene. Miss Mabel Dalby, elocutionist, gave "Bobby Shaftoe" and "The Devoted Apple"; Miss Jean Robinson fairly captured the audience by her Scottish dialect piece, "A Window in Thrums"; Miss A. Pentecost (contralto), sang "Call me back," which the audience did, and she responded with "Violets." The humorous catch, by Messrs. C. J. Wallace, A. H. Greene, A. E. Parker, and Wm. Mills, entitled, "My Celia's Charms," fairly brought down the house, and was encored three times, and had to be repeated. The choir, numbering 52 voices, rendered Maunder's thanksgiving anthem, "Sing to the Lord of Harvest," well, and were particularly successful in the "Choral Fantasia of National Airs," arranged by Arthur Berridge, which brought the concert to an end. Mr. W. M. Mills (basso), gave a fine rendering of his song, "Will-o'-the-Wisp"; and Mr. A. E. Parker was twice recalled for his singing of "Heroes and Gentlemen." The concert was conducted by Mr. Arthur H. Greene, organist of the church.

New Music.

MUSICAL JOURNAL OFFICE, 29, PATERNOSTER ROW, E.C.,

There were Shepherds. Christmas Anthem, by A. Tiffany. 2d.—This seven-page anthem consists of two choruses and a quartette in the middle. It is pleasing and effective, the second chorus being very vigorous.

WEEKS AND CO., 14, HANOVER STREET, W.

My Thankful Heart. By Chas. E. Smith. 1d. A tune with a good "swing" in it and ought to be popular.

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Folkestone Nonconformist Choir Union.

The Annual Concert was given by this Union, assisted by a contingent of the Dover Union, in the Town Hall, on November 12th. There was a large and enthusiastic audience. The choral items were: "Zadok the Priest" (Handel), "O Divine Redeemer" (Gounod), "The Silent Land" (Gaul), "Good Night, thou Glorious Sun" (Smart), "It was a lover and his lass" (J. C. Bridge), "My love is like a red, red rose" (Cornwall), and "Choral Fantasia on National Airs" (Berridge), all of which were very well received.

An orchestra (Miss Hilda Grace, leader), including some members of the Band of the 1st Royal Dragoons, accompanied and played several selections, which were much appreciated. The Overtures to "Raymond" and "Mirella" and the March from Raff's Fifth Symphony went with considerable spirit.

Miss Annie Swinfen and Mr. Musgrove Tufnail were the vocalists. Miss Swinfen in "Come unto Me" (Coenen) and "Il Bacio" (Arditi) greatly delighted the audience. Mr. Tufnail gave an excellent rendering of "It is Enough" (Elijah), and "Paddy's Perplexity" much amused the audience. Both singers were in good voice and encores were the order of the evening.

Mrs. Walton presided at the pianoforte, and accompanied the songs with her usual good taste. Mr. E. Minshall conducted.

Mr. W. H. Jude.

Happily recovered from a serious breakdown, Mr. W. H. Jude is again engaging in his popular "mission" work. After a series of crowded houses in Manchester extending over a full week, Mr. Jude made one of his rare appearances in the Metropolis at Wesley's Chapel, City Road, on November 17th. A London audience is somewhat hard to gather, and for the purposes of Mr. Jude's responsive services, a little difficult to work, but although the first difficulty was not altogether overcome, the second was quickly dispersed when, in answer to the "pattern" of the singer, the refrains to his settings of such popular hymns as "There is a happy land," "Jesus, Lover of my soul," "Hark, hark, my soul," were quickly taken up by the audience and sung with a vigour which somewhat surprised the composer. A short "practice" of the refrains preceded the "service" proper, which was entitled "Footsteps of Angels." The "address" was plentifully interspersed with gems of song from Mr. Jude's pen, accompanied with some of the recited portions by sympathetic accompaniment on the piano, which added greatly to the charm of the excellent matter of which the address was composed. A slight narrative largely gathered from an experience of Mr. Jude's in Australia, formed the basis of the address, which was built up on the lines of A. H. Behrend's "Daddy" (included in the song portion), and proved to be an evening of pleasure and profit.

This form of "mission" service is of great interest to music-lovers, and abundantly proves that excellent spiritual work can be, and is, conducted without the aid of the usual American hymns, which present difficulties in their adoption by cultured choirs by reason of their bald harmonies, and, in many cases, worse poetry. Mr. Jude's undoubted genius is devoted to the raising of the average "mission service" to the level of a rich musical treat—enjoyed alike by cultured musicians and those who, while appreciating the music, are unacquainted with the form of musical structure. The crowds that gather at Mr. Jude's services compare with the "Moody and Sankey" or "Gipsy Smith" gatherings, when in each case hundreds are turned away. We welcome Mr. Jude in his peculiar form of Christian service, and trust that his restored health may be devoted for many years to the spread of the Gospel in this and other lands.

To Correspondents.

B. F.—We cannot advise you without seeing a complete specification of your organ.

Andante.—Try Messrs. Curwen and Sons, Berners Street, W.

W. J.—We prefer an American Organ to a harmonium.

C. J. M.—(1) Yes. (2) Yes. (3) Three beats. (4) Quaver = 72.

The following are thanked for their communications: W. T. (Tenby), J. J. (Dulwich), E. F. S. (Glasgow), T. T. (Worcester), W. J. B. (Elgin), A. L. (Liverpool), F. W. (Leeds), W. W. (Aberdare), C. S. T. (Hull).

Accidentals.

A good story is being told of a well-known North London organist who is addicted to golf, and frequently goes round the links alone—playing against "Colonel Bogey," as golfers call the solitary game. One day one of the caddies on the links asked another who the organist was, and on being told, remarked, "Oh, that accounts for it. When he starts playing he always hums hymns, but when he gets into a bunker his language gets something awful." The organist, however, denies the soft impeachment.

There is an anecdote related of Paxton Hood, which, unlike most anecdotes is, we believe, true. Being engaged to preach in a place and among a people strange to him, he entered the pulpit just as an aged deacon was reading out the opening lines of the first hymn—

"My thoughts on awful subjects roll—
Damnation and the dead."

Starting to his feet, in tones that thrilled through the place, Mr. Hood exclaimed, "Stop! stop! my thoughts do not roll on such a subject at all. I am going to preach on the love of God, and we will sing,

"Ere the blue heavens were stretched abroad
From everlasting was the Word."

A writer in the *Outlook* tells the following story in connection with the dispute in the Hebrides between the Union and the non-Union parties of the Presbyterian Churches, in which the question of organ music played its part.

"John, what is this instrumental music the folk are makin' sic a din aboot?" one Scot asked the other.

"Weel, Tammas," was the answer, "I'm thinkin' it's maybe the new-fangled 'peeng-pong' ye hear tell o'!"

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Festival Anthem No. 8. *(Copyright)* Price 3d

Prize Anthem.

O, CLAP YOUR HANDS ALL YE PEOPLE.

Anthem

FOR

Festival or General Use,

Composed by

W. RIGBY, Mus. Bac.

London,
"MUSICAL JOURNAL" OFFICE,
29, Paternoster Row, E.C.

And may be ordered of any Music seller.

A Tonic Sol fa Edition is Published price 1½

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O Clap your Hands.

W. RIGBY.

Allegro con energia. ♩ = 120.

ORGAN.

O clap your hands, clap your hands, all ye peo-ple, shout un-to

O clap your hands, clap your hands, all ye peo-ple, clap your hands, shout un-to

O clap your hands, clap your hands, all ye peo-ple, clap your hands, shout un-to

O clap your hands, clap your hands, all ye peo-ple, shout un - to

God with the voice of triumph; O clap your hands, clap your hands, all ye people,

God with the voice of triumph; clap your hands, clap your hands, all ye people,

God with the voice of triumph; clap your hands, clap your hands, all ye people,

God with the voice of triumph; clap your hands, clap your hands, all ye people,

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Shout un_to God, shout un_to God, shout un_to God with the

Shout un_to God, shout un_to God, shout un_to God with the

Shout un_to God, shout un_to God, shout un_to God with the

Shout un_to God, shout un_to God, shout un_to God with the

mf

voice of triumph. For the

voice of triumph.

voice of triumph.

mf

voice of triumph. For the Lord most high, most high is ter_ri_ble;

mf Swell 8 ft. reeds.

Choir 8 & 4 ft.

cres *cen*_

Lord most high, most high is ter_ri_ble; He is a great

He is a great

G! *f* *cres*

O clap your hands.

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do

King, He is a great King, He is a great

cresc

He is a great King, He is a great King, a

cresc

He is a great King, He is a great King, a

cen do

King, He is a great King, He is a great

King o - ver all the earth; He shall sub - due the peo - ple

King o - ver all the earth; He shall sub - due the peo - ple

King o - ver all the earth; He shall sub - due the peo - ple

King o - ver all the earth; He shall sub - due the peo - ple

add swell

un - der us, He shall sub - due the peo - ple un - der us, and all na - tions,

un - der us, He shall sub - due the peo - ple un - der us, and all na - tions,

un - der us, He shall sub - due the peo - ple un - der us, and all na - tions,

un - der us, He shall sub - due the peo - ple un - der us, and all na - tions,

O clap your hands.

Digitized by Google

and all na - tions, and all na_tions un_der our feet. O clap your

and all na - tions, and all na_tions un_der our feet. O clap your

and all na - tions, and all na_tions un_der our feet. O clap your

and all na - tions, and all na_tions un_der our feet. O clap your

choir.

hands, clap your hands, all ye peo_ple, shout un_to God with the voice of

hands, clap your hands, all ye peo_ple, shout un_to God with the voice of

hands, clap your hands, all ye peo_ple, clap your hands, shout un_to God with the voice of

hands, clap your hands, all ye peo_ple, clap your hands, shout un_to God with the voice of

triumph; O clap your hands, clap your hands, all ye people. shout un_to God

triumph; clap your hands, clap your hands, all ye people. shout un_to God

triumph; clap your hands, clap your hands, all ye people. shout un_to God with the

triumph; clap your hands, clap your hands, all ye people. shout un_to God with the

Full sw. open

O clap your hands.

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shout un_to God, shout un_to God with the voice of triumph,

shout un_to God, shout un_to God with the voice of triumph,

voice of tri_umph, shout un_to God with the voice of triumph,

voice of tri_umph, shout un_to God with the voice of triumph,

Gt to Sw.

più f shout un_to God with the voice of triumph, *ff* shout un_to God with the

più f shout un_to God with the voice of triumph, *ff* shout un_to God with the

più f shout un_to God with the voice of triumph, *ff* shout un_to God with the

più f shout un_to God with the voice of triumph, *ff* shout un_to God with the

più f *ff*

voice of tri_umph, shout un_to God with the voice of triumph.

voice of tri_umph, shout un_to God with the voice of triumph.

voice of tri_umph, shout un_to God with the voice of triumph.

voice of tri_umph, shout un_to God with the voice of triumph.

) clap your hands.

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Andantino. ♩= 66.

p Sw.

pp

He shall choose our in - her - i - tance

pp

He shall choose our in - her - i - tance

pp

He shall choose our in - her - i - tance

pp

He shall choose our in - her - i - tance

for us, He shall choose our in - her - i - tance for us,

for us, shall choose, shall choose our in - her - i - tance for us,

for us, shall choose, shall choose our in - her - i - tance for us,

for us, He shall choose our in - her - i - tance for us, for

O clap your hands.

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mp

He shall choose our in - her - i - tance for us,

mp

He shall choose our in - her - i - tance for us, He shall

mp

He shall choose our in - her - i - tance for us, He shall

He..... shall..... choose, shall choose, He shall

our in - her - i - tance for us,

choose our in - her - i - tance for us, the

mf

choose our in - her - i - tance for..... us, the

choose our in - her - i - tance for..... us, the

mf

mf

the ex - cel - len - cy of Ja - cob, the

f

ex - cel - len - cy of Ja - cob, the ex - cel - len - cy of Ja - cob, the

f

ex - cel - len - cy of Ja - cob, the ex - cel - len - cy of Ja - cob, the

f

ex - cel - len - cy of Ja - cob, the ex - cel - len - cy of Ja - cob, the

O clap your hands.

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ex - cel - len - cy of Ja - cob whom he loved, the

ex - cel - len - cy of Ja - cob whom he loved, the

ex - cel - len - cy of Ja - cob whom he loved, the

e - cel - len - cy of Ja - cob whom he loved, the

poco a poco rall.

ex - cel - len - cy of Ja - cob whom he loved.

ex - cel - len - cy of Ja - cob whom he loved.

ex - cel - len - cy of Ja - cob whom he loved.

ex - cel - len - cy of Ja - cob whom he loved.

Allegro spiritoso ♩=120

O clap your hands.

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Sing prais_es to God, sing prais_es,

Sing prais_es to God, sing prais_es,

Sing prais_es un_to God, sing praises to

Sing prais_es to God, sing prais_es, sing

O sing prais_es, sing prais_es un_to our King, sing

sing prais_es, sing prais_es un_to our King, sing

God, sing prais_es, sing prais_es un_to our King, sing

prais_es, sing prais_es, sing prais_es un_to our King, sing

prais_es un_to our King, sing prais_es, sing prais_es, sing prais_es, For

prais_es un_to our King, sing prais_es, sing prais_es, sing prais_es,

prais_es un_to our King, sing prais_es, sing prais_es, sing prais_es, For

prais_es un_to our King, sing prais_es, sing prais_es, sing prais_es,

Choir Sft.

O clap your hands.

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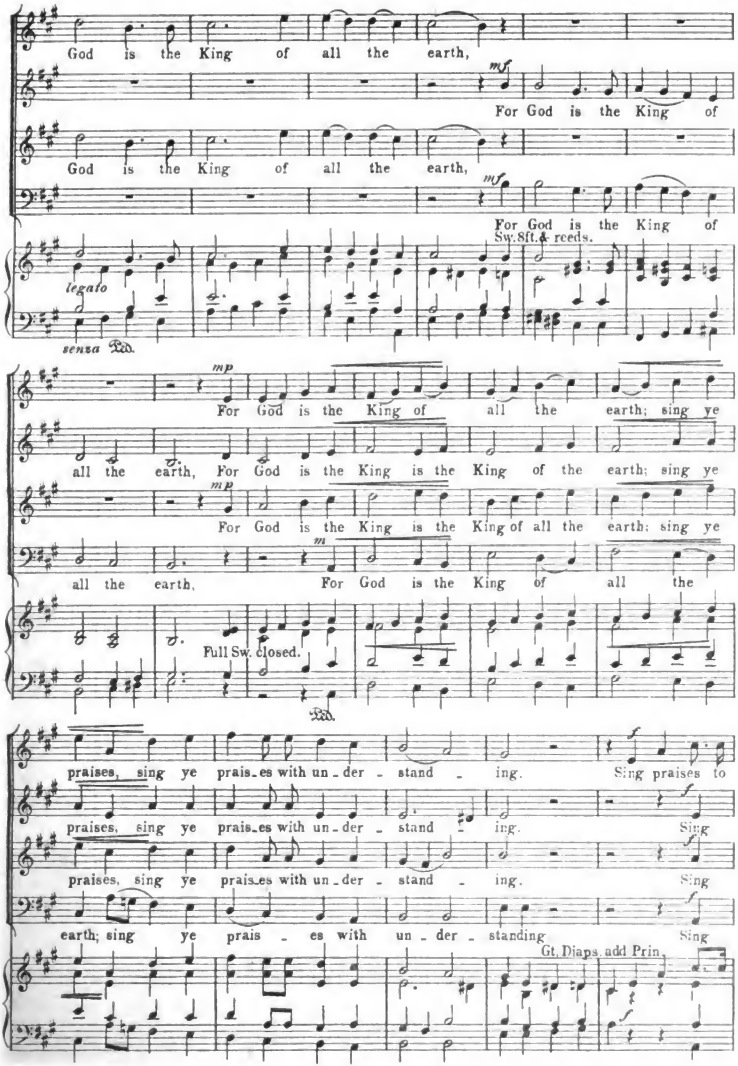

O clap your hands.

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più f

God; sing praises, O sing prais - es, sing

più f

praises to God, sing praises, sing prais - es, sing

più f

praises to un - to God, sing prais - es to God sing prais - es, sing

più f

praises to God, sing praises, sing prais - es sing prais - es, sing

ff

prais - es un - to our King, Sing prais - es un - to our King, sing prais - es

ff

prais - es un - to our King, Sing prais - es un - to our King, sing prais - es

ff

prais - es un - to our King, Sing prais - es un - to our King, sing prais - es

ff

prais - es un - to our King, Sing prais - es un - to our King, sing prais - es

add full Sw. closed. open Sw. *ff* Full Organ.

mf *molto rall.*

un - to God..... A - - - men.....

mf *molto rall.*

un - to God..... A - - - men.....

mf *molto rall.*

un - to God ..... A - - men.....

mf *molto rall.*

un - to God. A - - - men.....

mf *molto rall.*

O clap your hands.

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Hallelujah! Christ is risen!

Final Chorus for Arthur Berridge's New Cantata

VIA CRUCIS.

(Complete 1/-)

London "Musical Journal" Office, 29 Paternoster Row.

Contralto.

Voice.

Organ.

Now as it be-gan to dawn on the first day of the week, Came

Ma-ry Mag-da-le-ne and the o-ther Ma-ry to see the se-pul-chre.

And the an-gel said un-to the wo-men, Fear not ye: for I

agitato e cresc.

know that ye seek Je-sus, Which hath been cru-ci-fied, He is not here, He is not

agitato e cresc.

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f (*rise choir.*)

here, He is not here He is ris_en.

p

Allegro. ♩ = 80.

mp cresc. *f* *ff*

He is not here, He is not here, He is not here He is ris_en.

mp *cresc.* *f* *ff*

mp *f* *ff*

Allegro moderato. ♩ = 100.

f

f

Hal_le_lu_jah! Hal_le_lu_jah! Hearts to

f

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heav'n and voi - ces raise; Sing to God a hymn of glad - ness, Sing to

God a hymn of praise; He, who on the cross a Vic - tim For the

world's sal - va - tion bled, Je - sus Christ, the King of glo - ry, Now is

ris - en from the dead. Hal - le - lu - jah! Hal - le - lu - jah! Glo - ry be to God on

ff

Via Crucis.

Digitized by Google

high; Hal_le_lu_jah! to the Sa_viour, Who has gained the vic_to_ry!

Christ is ris_en, Christ the frist-fruits Of the ho_ly harvest field, Which will

all its full a_bun_dance At His se_cond coming yield; Then the gol_den ears of

Then the gol_

har_vest Will their heads be_fore Him wave, Ri_pened by His glo_ious

Ripened by

Via Crucis.

Digitized by Google

sun - shine From the fur - rows of the grave. Hal - le - lu - jah! Hal - le -

- lu - jah! Glo - ry be — to God on high; Hal - le - lu - jah to the Sa - viour, Who as

gained the vic - to - ry! Hal - le - lu - jah to the spi - rit, Fount of

ff

love and san - cti - ty! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A -

Via Crucis.

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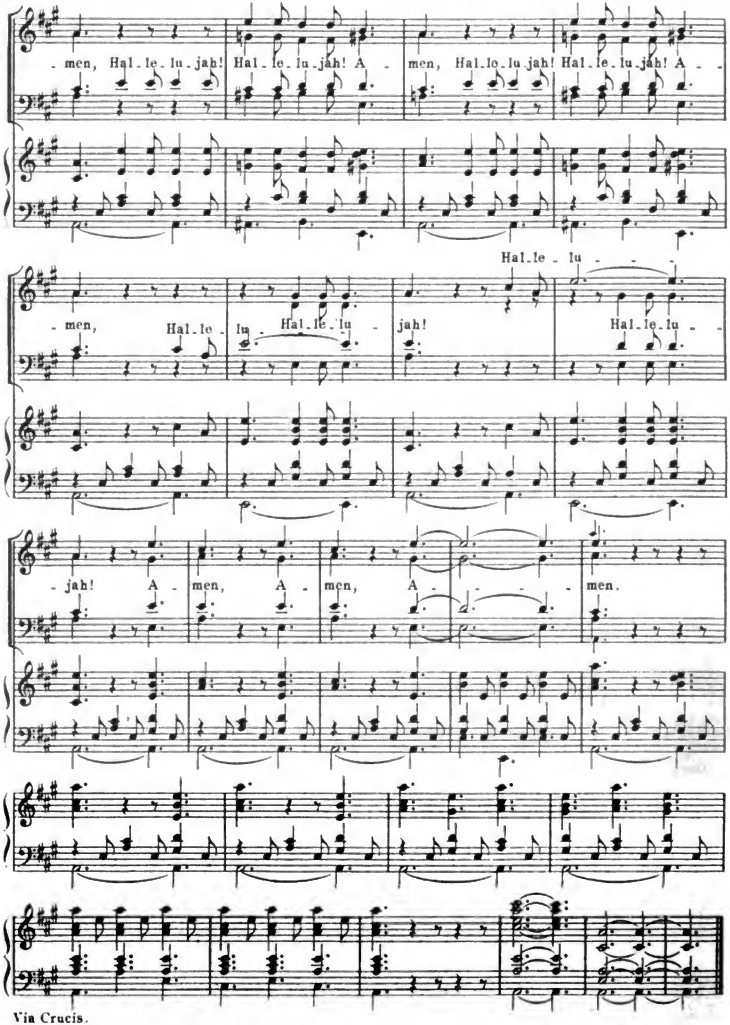

Via Crucis.

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To his friend, J. R. GRIFFITHS, Esq., Mus. Bac.

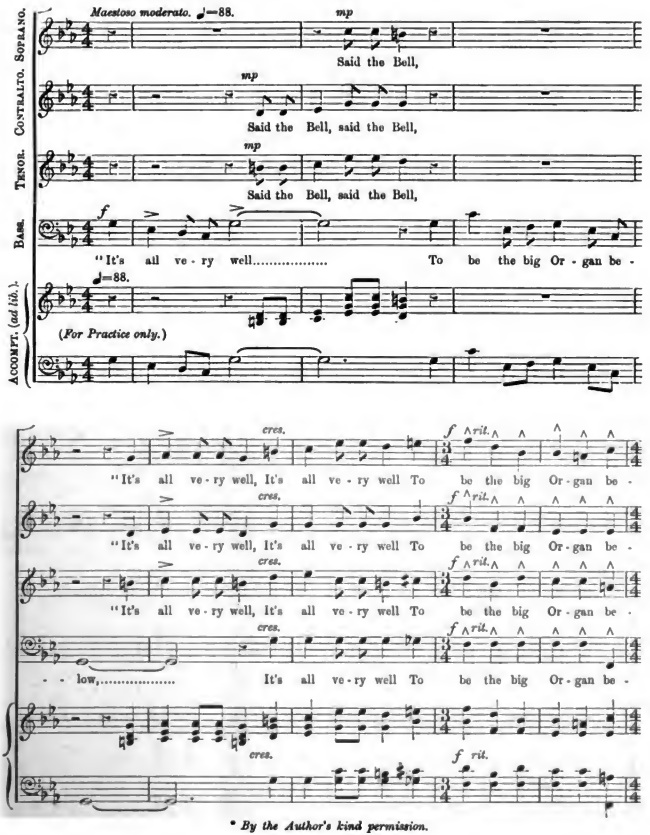
BELL UPON ORGAN.

CHORUS (unaccompanied) for S.C.T.B.

WORDS BY DR. GEORGE MACDONALD.*

Music by CHARLES DARNTON.

LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW. Price 2d.; Tonic Sol-fa 1d.



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a tempo. - - low." Said the Bell,

a tempo. - - low." Said the Bell, said the Bell, said the

a tempo. - - low." Said the Bell, said the Bell, said the

a tempo. - - low; But the folk come and go,..... And you nev-er can tell.....

a tempo.

said the Bell, "What

Bell, said the Bell, "What

cres. Bell, said the Bell, "What sort of per - son the Or - gan will blow! What

cres. ..... What sort of per - son the Or - gan will blow, ...

cres.

cres. sort of per - son the Or - gan will blow, the Or - gan will blow!

cres. *f* sort of per - son the Or - gan will blow, the Or - gan will blow!

cres. *f* sort of per - son the Or - gan will blow, the Or - gan will blow!

f *mf* ..... the Or - gan will blow, the Or - gan will blow! And be -

cres. *f*

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BELL UPON ORGAN.

Marcato. *cres.*

For 'tis all made of pie - ces, 'tis

cres.

For 'tis all made of pie - ces, 'tis

cres.

For 'tis all made of pie - ces, 'tis

cres.

- sides, it is much at the mer - cy of the wea-ther, For 'tis all made of pie - ces, 'tis

Marcato. *cres.*

f

all made of pie - ces, 'tis all made of pie - ces, and glued to - ge - ther."

f

all made of pie - ces, 'tis all made of pie - ces, and glued to - ge - ther."

f

all made of pie - ces, 'tis all made of pie - ces, and glued to - ge - ther;

f

all made of pie - ces, 'tis all made of pie - ces, and glued to - ge - ther;

f

A little slower. ♩=80. *mp*

Said the Bell, said the Bell,

mp

Said the Bell, said the Bell,

mp *cres.*

But up in my cell,..... next door to the sky,..... I

mp *cres.*

But up in my cell,..... next door to the sky, ... I

mp A little slower. ♩=80.

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BELL UPON ORGAN.

mf *f* *rit.* *A little quicker, with energy.* ♩=88.

said the Bell, "I dwell ve - ry high, And with glo - ri - ous go I

mf *f* *rit.* *f*

said the Bell, "I dwell ve - ry high, And with glo - ri - ous go I

f *rit.* *f*

dwell ve - ry high,..... I dwell ve - ry high, And with glo - ri - ous go I

f *rit.* *f*

dwell ve - ry high,..... I dwell ve - ry high, And with glo - ri - ous go I

rit. *f* *f A little quicker, with energy.* ♩=88.

swing to and fro, With glo - ri - ous go I swing to and fro, I swing to and

swing to and fro, With glo - ri - ous go I swing to and fro, I swing to and

swing to and fro, With glo - ri - ous go I swing to and fro, I swing to and

swing to and fro, With glo - ri - ous go I swing to and fro, I swing to and

rit. *a tempo.* *poco rit.*

fro; I swing swift or slow, I swing as I please, I

rit. *a tempo.* *poco rit.*

fro; I swing swift or slow, I swing as I please, I

rit. *a tempo.* *poco rit.*

fro; I swing swift or slow, I swing as I please, I

rit. *a tempo.* *dim. e rit.*

fro; I swing swift or slow, I swing as I please, With summons or knell."....

rit. *a tempo.* *dim. e rit.*

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BELL UPON ORGAN.

dim. *p*

swing at my ease." Said the Bell, said the Bell,.....

dim. *p*

swing at my ease." Said the Bell, said the Bell,.....

dim. *p*

swing at my ease." Said the Bell, said the Bell.....

dim. *p*

..... Said the Bell, said the Bell said the Bell,

dim. *p*

Allegro moderato. ♩=108.

mf *cres.*

"Not the tall - est of men can reach up to touch me, To smirch me or

mf *cres.*

"Not the tall - est of men can reach up to touch me, To smirch me or

mf *cres.*

"Not the tall - est of men can reach up to touch me, To smirch me or

mf *cres.*

"Not the tall - est of men can reach up to touch me, To smirch me or

Allegro moderato. ♩=108.

mf *cres.*

smutch me, To smirch me or smutch me, Or make me do what I would not be

smutch me, To smirch me or smutch me, Or make me do what I would not be

smutch me, To smirch me or smutch me, Or make me do what I would not be

smutch me, To smirch me or smutch me, Or make me do what I would not be

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f

at! And then,..... the wea - ther can't cause me to shrink or in -

f

at! And then,..... the wea - ther can't cause me to shrink or in -

f

at! And then,..... the wea - ther can't cause me to shrink or in -

f

at! And then,..... the wea - ther can't cause me to shrink or in -

f

Slower, and with great emphasis. ♩=96. *rall.*

- crease; I choose to be made of one per - fect piece, I choose to be

rall.

- crease; I choose to be made of one per - fect piece, I choose to be

rall.

- crease; I choose to be made of one per - fect piece, I choose to be

rall.

- crease; I choose to be made of one per - fect piece, I choose to be

Slower, and with great emphasis. ♩=96. *rall.*

Lento. ♩=69.

made..... of one per - fect piece, of one per - fect piece."....

made..... of one per - fect piece, of one per - fect piece."....

made..... of one per - fect piece, of one per - fect piece."....

made..... of one per - fect piece, of one per - fect piece."....

Lento. ♩=69.

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BEHOLD, GOD IS MY SALVATION.

Isaiah XII. 2.3.4. ARTHUR G. COLBORN.

London: "MUSICAL JOURNAL" OFFICE, 29, Paternoster Row. E.C. Price 2d. Tonic sol-fa 1d.

With Spirit.

Gt. *mf*

Ped.

Sop? Alto.

f

Be - hold, be - hold, be - hold, ... be-

Tenor. Bass.

f

f

ff *mf*

- hold, be - hold, be - hold, ... God is my sal - va - tion,

ff *mf*

ff *mf*

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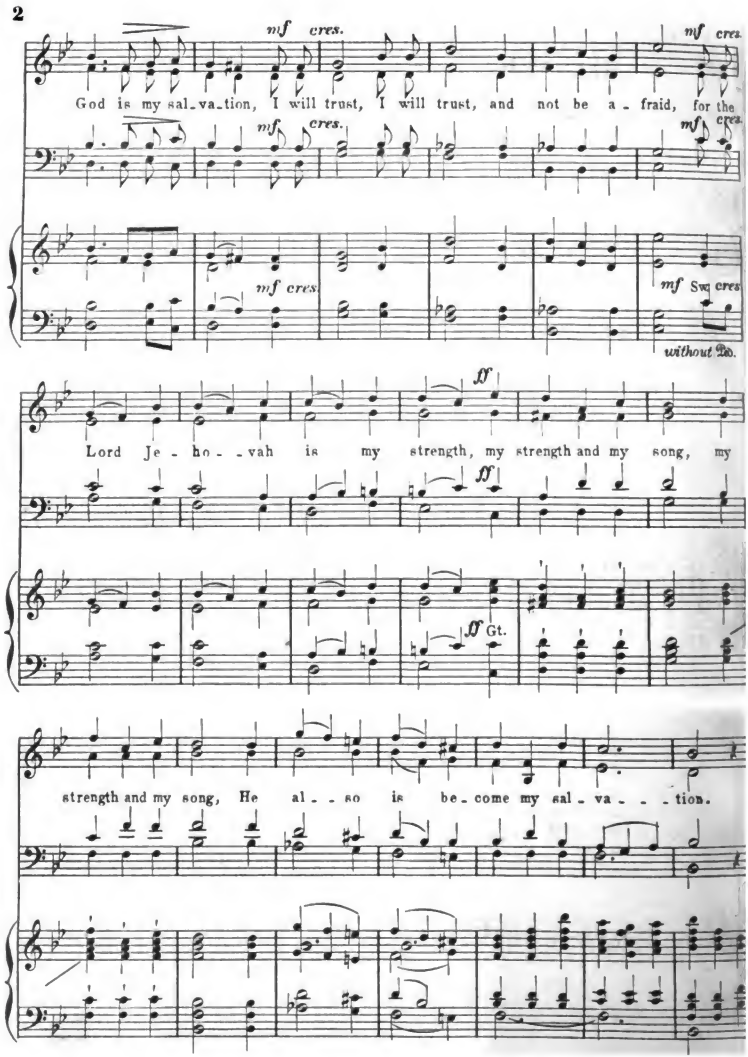

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dim. Sw. mp poco rall. Man.

f mp cres - - - cen -

Praise the Lord, praise the Lord, call upon His Name, .

f mp

f Gt. a tempo. mp Sw. cres - - - cen -

do. ff dim.

call upon His Name, call upon His Name, de - clare His do - ing a -

ff dim.

do. Gt. ff dim.

Man. Ped.

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f mp cres.

- mong the peo_ple, praise the Lord, praise the Lord, call upon His

f mp cres.

f Sw. mp cres.

- - - - cen - - do.

Name, call up_on His Name, call up_on His Name, de - clare His

ff ff

cres - - - cen - - do.

cres - - - cen - - - - do. Gt. ff

dim. the people. f

do_ings a - mong the peo - - - ple. Be

dim f

dim. Sw. f Gt.

without Ped.

Ped.

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-hold, be-hold, be-hold, . . . be-hold, be-hold, be-hold . . . . .

mf *mf* *cres.*

God is my sal-va-tion, God is my sal-va-tion, I will trust, I will

mf *mf* *cres.*

mf *mf* *cres.*

mf *cres.*

trust, and not be a-fraid, for the Lord Je-ho-vah is my

mf *cres.*

mf Sw. *cres.*

without Ped.

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ff

strength, my strength and my song, my strength and my song, He al - - so

ff

Gt. *ff*

is be - come my sal - va - - - tion. Sing un-to the

ff

Sing un-to the Lord

Lord, Sing unto the Lord, to the Lord, for He hath done, hath done

Sing unto the Lord, to the Lord, for

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Sing, Sing, Sing,

ex - cel - lent things. Sing un - to the Lord . . . Sing un - to the

f

f

Sing, Sing, sing un - to

Lord, . . sing un - to the Lord un - to the Lord, Sing,

ff

ff

ff

rall.

sing un - - to . . . . the Lord . . . .

rall.

molto rall.

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THE LORD'S PRAYER

Composed by

ALFRED JAMES HAWKINS

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The City Temple, Holborn Viaduct, E.C.

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THE LORD'S PRAYER.

ALFRED JAMES HAWKINS.

♩ = 112.

mf

Our Fa - - ther which art in Heaven

mf

Org:

p

Hal - low - ed be Thy Name Thy kingdom come. Thy

cres.

p

will be done on earth as it is in Heaven . . . Give

mp

us this day our - dai - - ly bread. And for - give us our

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tres_pass_es as we forgive them that tres_pass a_ _gainst

meno mosso.

us And lead us not into temp_ta_ _tion But de_

a tempo.

liv _er us from e_ _vil For Thine is the king_dom The

rit: e cres:

power and the Glo_ _ry For ev_ _er and ev_ _ _ _

p adagio.

_ _er A_ _men A_ _ _ _ _ _ _men

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THERE SHALL BE NO NIGHT THERE

WORDS BY

Christopher Wordsworth

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MUSIC

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THERE SHALL BE NO NIGHT THERE.

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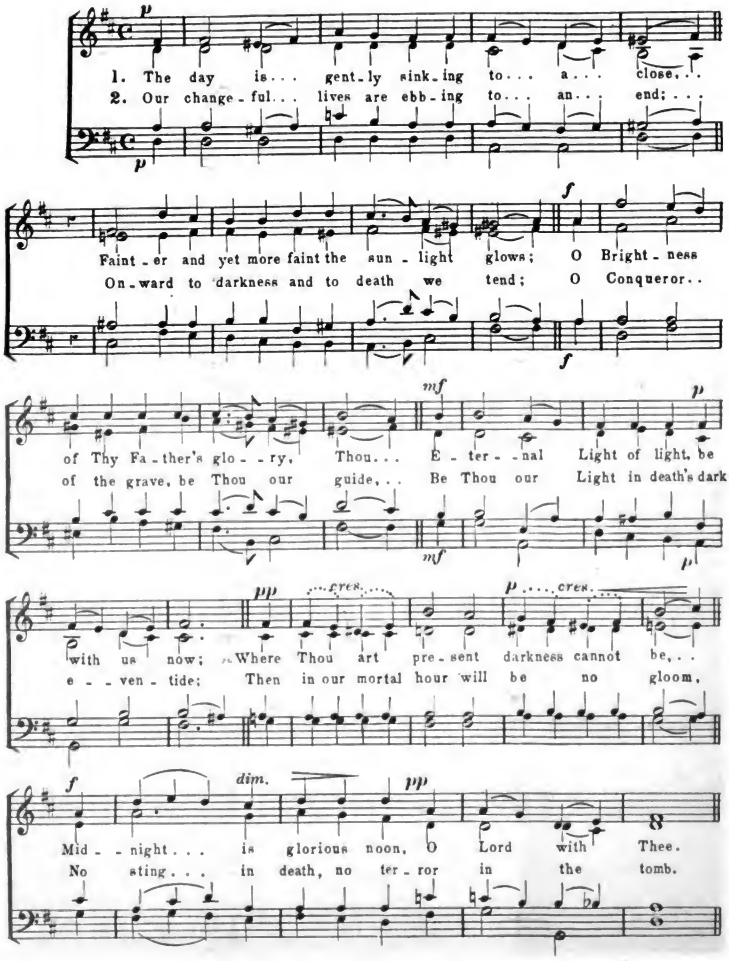
MUSIC BY
Rev. Gerard Williams.



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p

3. Thou who in dark-ness walk-ing didst ap - - - pear . . . .
4. The wea - - ry world is mould'ring to de - - - cay, . . .

p

f

Up - on the waves and Thy di - ci - - ples cheer, Come, Lord, in
Its glo - ries fade its pageants pass a - - way; . In that last

mf

lonesome days when storms as - - sail, . . . And earth - ly hopes and human
sun - set, when the stars shall fall, . . . May we a - - rise, a - waken'd

mf

pp *cres.*

suc - cours fail; When all is dark, may we be - hold Thee nigh,
by Thy call, With Thee, O Lord, for ev - er to a - bide.

f *dim.* *pp*

And hear Thy voice, "Fear not, for it is I."
In that blest day, which has no e - - ven - - tide. A - - men.

f *dim.* *pp*

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Order of Service

FOR USE IN THE FREE CHURCHES

IN CONNECTION WITH THE

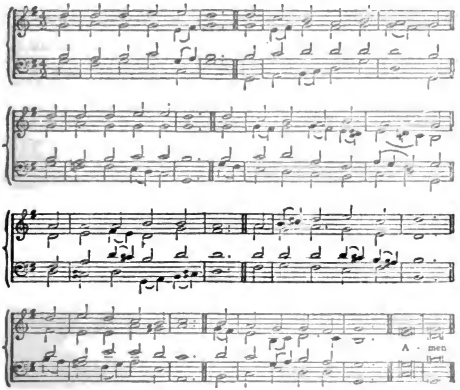
Coronation of King Edward VII.

JUNE, 1902.

Organ Voluntary.

Hymn **How Thank we all our God.**

(*Nun Danket.*) J. CRÜGER.



Now thank we all our God,
With heart and hands and voices,
Who wondrous things hath done,
In whom His world rejoices;
Who, from our mother's arms,
Hath blessed us on our way
With countless gifts of love,
And still is ours to-day.

Oh, may this bounteous God
Through all our life be near us,
With ever-joyful hearts
And blessed peace to cheer us;
And keep us in His grace,
And guide us when perplexed,
And free us from all ills
In this world and the next.

All praise and thanks to God
The Father now be given
The Son, and Him who reigns
With Them in highest heaven;
The one eternal God,
Whom earth and heaven adore,
For thus it was, is now,
And shall be evermore. Amen.

This Hymn and Tune will be sung at the Coronation at Westminster Abbey.

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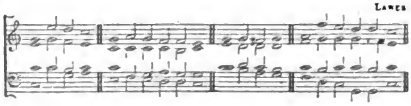
The Lord's Prayer

(Said or sung to simple Chant.)

Chant.

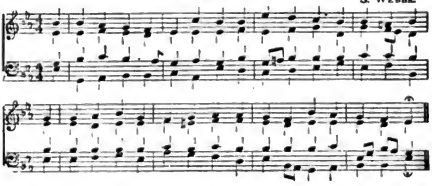


1 THE King shall **joy** in Thy | strength, O | Lord; and in Thy sal**vation**
how | greatly shall | he re- | joice!
Thou hast given **him** his | heart's de- | sire: and hast not with**holden**
the re- | quest . | of his lips.
2 For Thou preventest **him** with the | blessings of | goodness: Thou settest
a **crown** of pure | gold . | on his | head.
His glory is **great** in | Thy sal- | vation: honour and **majesty** | hast
Thou | laid up- | on him.
3 Grant the **King** a | long | life: and make him **glad** with the | joy . | of
Thy | countenance.
For the King **trusteth** | in the | Lord; and through the mercy of the
Most **High** | he shall | not be | moved.
4 In his **time** let the | righteous | flourish; and let **peace** | be in | all our |
borders.
Blessed be the Lord God, **even** the | God of | praise: which **only** | doeth |
wondrous | things.
Glory be to the Father, etc.

First Lesson.

Hymn **O King of kings.**

Tune—MELCOMBE. L.M. S. WEBBE.



O King of kings, Thy blessing shed
On our anointed sovereign's head;
And, looking from Thy holy heaven,
Protect the crown Thyself hast given.

Him with Thy choicest mercies bless,
To all his counsels give success;
In war, in peace, Thy succour bring,
Thy strength command, God save the
king.

Him may we honour and obey,
Uphold his right and lawful sway,
Remembering that the powers that be
Are ministers ordained of Thee.

Thou, ever mindful of his want,
Through all his days Thy blessing
grant;
And bid the golden circlet spread
Its purest splendours round his head.

And oh, when earthly thrones decay,
And earthly kingdoms fade away,
Grant him a throne in worlds on high,
A crown of immortality.

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Second Lesson.

Anthem **The King shall Rejoice.** A. J. JAMOUNEAU.

The King shall rejoice in Thy strength, O Lord; and in Thy salvation how greatly shall he rejoice! Thou hast given him his heart's desire.

Righteous art Thou, O Lord; and true in Thy judgments.

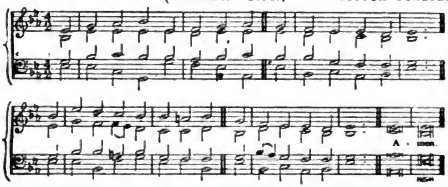
Give unto the Lord the honour due unto His name; worship the Lord with a holy worship. The Lord shall give strength unto His people; He will give His people the blessing of peace.

The Lord is exalted, for He dwelleth on high; He hath filled Zion with judgment and righteousness.

Prayer. OR **Zadok the Priest** (HANDEL).

Hymn **O God of Bethel.**

(DUNDEE. C.M.) SCOTCH PSALTER.



O God of Bethel, by whose hand
Thy peop'e still are fed;
Who through this weary pilgrimage
Hast all our fathers led:

Our vows, our prayers, we now present
Before Thy throne of grace;
God of our fathers, be the God
Of their succeeding race.

Through each perplexing path of life
Our wandering footsteps guide:
Give us each day our daily bread,
And raiment fit provide.

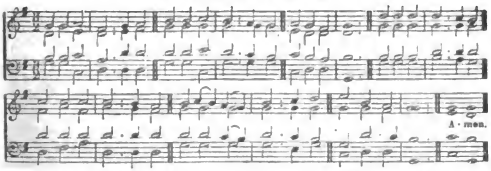
O spread Thy covering wings around,
Till all our wanderings cease,
And at our Father's loved abode
Our souls arrive in peace.

Such blessings from Thy gracious hand
Our humble prayers implore,
And Thou shalt be our chosen God
And portion evermore. Amen.

This Hymn and Tune will be sung at the Coronation at Westminster Abbey.

Sermon.

National Anthem.



God save our gracious King,
Long live our noble King,
God save the King.
Send him victorious,
Happy and glorious,
Long to reign over us,
God save our King.

O Lord our God, arise,
Scatter his enemies,
And make them fall.
Confound their politics,
Frustrate their knavish tricks,
On Thee our hopes we fix,
God save us all.

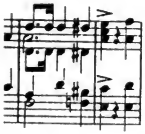
Thy choicest gifts in store
On him be pleased to pour,
Long may he reign.
May he defend our laws,
And ever give us cause
To sing with heart and voice
God save the King.
Amen.

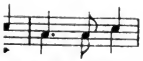
Offertory.

ce.

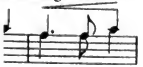
A. J. JAMOUNEAU.

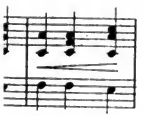
ic sol-fa 1d



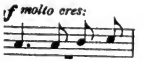


he King shall re-

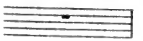


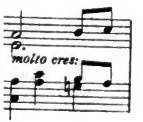


f molto cres:



And in Thy sal-





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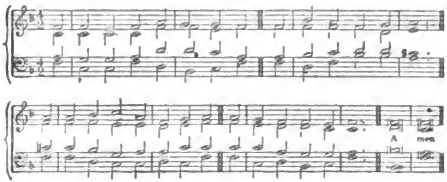
Hymn Lord, while for all Mankind we Pray.

(FLAVIAN. C.M.)



LORD, while for all mankind we pray,
Of every clime and coast,
Oh, hear us for our native land—
The land we love the most.

Our fathers' sepulchres are here,
And here our kindred dwell:
Our children too—how should we love
Another land so well!

Oh, guard our shores from every foe,
With peace our borders bless:
With prosp'rous times our cities crown,
Our fields with plenteousness.

Unite us in the sacred love
Of knowledge, truth, and Thee:
And let our hills and valleys shout
The songs of liberty.

Here may religion pure and mild
Upon our Sabbaths smile;
And piety and virtue reign,
And bless our native isle.

Lord of the nations, thus to Thee
Our country we commend;
Be Thou her refuge and her trust,
Her everlasting Friend.

Benediction.

Organ Solo* **Coronation March.** BRUCE STEANE.

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O Clap your Hands, all ye People. W. RIGBY, Mus. Bac.

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Sing Aloud unto God. A. W. FLETCHER.
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* *In "The Organist's Magazine of Voluntaries," May, 1902 (1/6).*

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The King Shall Rejoice.

Festival Anthem.

Psalms XXI. 1. 2. XXIX. 2. 10.

A. J. JAMOUNEAU.

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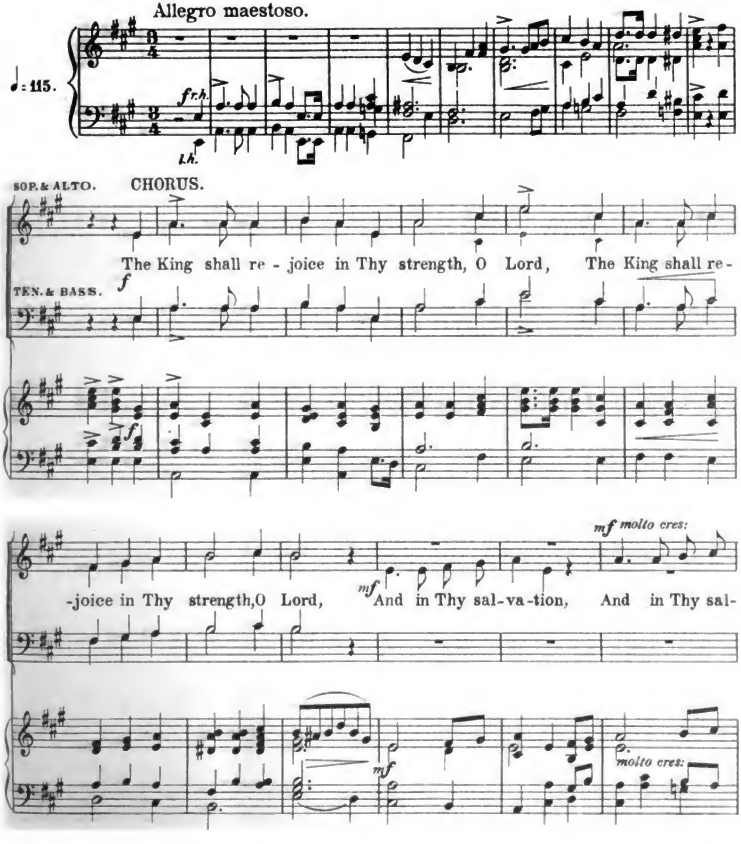

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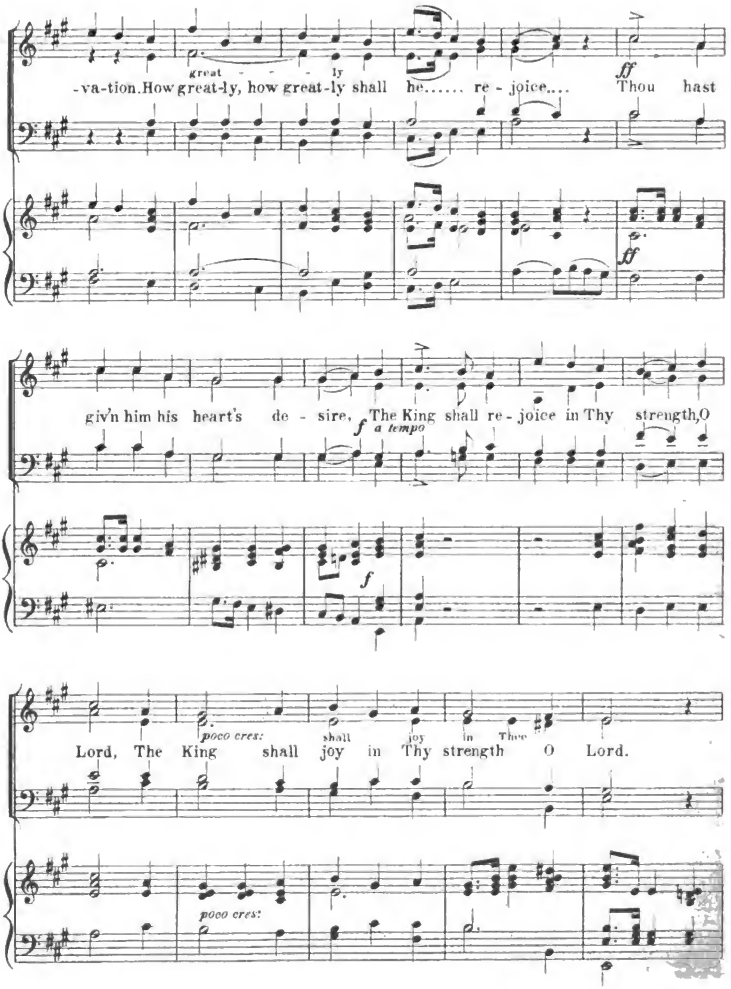

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Thou hast made him blessed, Thou hast made him blessed And exceeding glad. The

f *poco* ..... *a* ..... *poco* ..... *cres* - - *cen* - - *do* *ff*

f *poco* ..... *a* ..... *poco* ..... *cres* - - *cen* - - *do* *ff*

re - joice ..... *poco rall:*

King shall re - joice in Thy strength O Lord And in Thy sal - va - tion shall

He re - joice.

molto rall:

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Moderato espress.

SOLO. *mp*

Right-eous art Thou, O Lord and true are Thy judgements,

Right - eous art Thou, art Thou, O Lord. Righteous art Thou, O

SOLO. *mp*

Right-eous art, Thou O Lord,

Right - - - eous art Thou, O Lord. Right - eous art

Moderato espress. ♩ = 92.

Accompt. ad lib: mp

Lord, and true are Thy judgments. Art Thou, art

mf

Lord, art Thou, art Thou, O Lord!

Lord, and true are Thy judgments.

molto cres

mf

Thou, and true are Thy judgments, Righteous art Thou, O Lord.

mf

molto cres

Thou..... O Lord; Righteous art Thou, O Lord, and

f

Right - eous art Thou, art Thou, O Lord, and true are Thy judgments, and

Right - - eous art Thou, O Lord, and

molto cres:

f

Righteous art Thou, O Lord art Thou, O Lord, and

f

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Thy judg - - ments.

true, and true are Thy judg - ments, and true are Thy judg - ments.

p

Thy judg - - ments.

Repeat as Chorus.

SEMI CHORUS. (Voices and Organ.)

Allegro moderato. ♩= 104

mf Give un-to the Lord the hon-our due un-to His Name. *f* Worship the Lord, worship the

wor - ship, O worship the Lord. *f*

Lord, worship the Lord with a ho - ly worship. The Lord shall give strength, shall give

Slower.

of peace.....

strength unto His people. He will give His peo - ple the blessing of peace *poco rit:* of peace of peace

pp the blessing of peace

of peace.....

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CHORUS.

Allegro maestoso.

The King shall re_joice in Thy strength, O Lord, The King shall re_joice in Thy

Allegro maestoso. ♩=115

strength, O Lord, *mf* And in Thy sal_va_tion, And in Thy sal_va_tion, How greatly, how

molto cres:

great - - - - ly

greatly shall he — re _ joice *ff* Thou hast giv'n him his hearts de _sire, *f* The

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shall re joice shall joy in Thee

King shall re-joice in Thy strength, O Lord, The King shall joy in Thy strength O Lord.

poco cres.

poco cres.

ff

Thou hast made him blessed, Thou hast made him blessed, And exceeding glad The King shall re-

f poco a poco cres - - - cen - - do

f poco a poco cres - - - cen - - do ff

poco rall:

joice . . . . . .

joice in Thy strength, O Lord, And in Thy sal-vation shall He rejoice.

poco rall:

molto rall:

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O SACRED HEAD ONCE WOUNDED.

SOLO (SOPRANO) and CHORUS

from "THE TRIUMPH OF THE CROSS," Sacred Cantata

Words by Bernard of Clairvaux.

MUSIC by

ARTHUR BERRIDGE.

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"O Sacred Head, once wounded."

Larghetto. ♩ = 66.

Voice.

Organ.

p

O Sa - cred Head, once wound - ed, With grief and pain weighed down, How scorn - ful - ly sur - round - ed, With thorns Thy on - ly crown! How pale are thou with an - guish, With sore a - buse and scorn! How

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does that vis - age lan - guish, Which once was bright as morn!

più rall. *a tempo*

O Sa - cred Head, what glo - ry, What bliss till now was Thine; I

read the won - drous sto - ry, I joy to call Thee mine, I

rit:

joy, I joy, I joy to call Thee

rit.

Soprano Solo.

mine.

Soprano. *a tempo* *p*

Contralto.

O Sa - cred Head, once wounded, With grief and pain weighed down, How

Tenor. *a tempo* *p*

Bass.

a tempo

Digitized by Google

mf

How pale Thou art with an - guish, With

p

scorn_ful_ly sur_round_ed, With thorns Thine on_ly crown! O Sa_cred Head, once

p

rall.

sore a_buse and scorn. How does that vis_age languish, Which once was bright as morn! Which

wounded, With grief and pain weigh'd down, And thorns Thy on - ly crown.

rall.

a tempo

once was bright as morn!

a tempo p

Thy grief and Thy com_pas_sion Were all for sin_ners' gain; Mine,

a tempo p

a tempo

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Lord, make me Thine for ev_er, Nor mine was the trans_gres_sion, But Thine the dead_ly pain. Lord, make me Thine for ev - er, Nor let me faith_less prove; O let me nev - er, nev - - er A_buse such let us faith_less prove; O let us nev - er, dy - - ing love! A_buse such dy_ing love!

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Festival Anthems Nº 27.

ON, TOWARDS ZION, ON!

PRIZE ANTHEM.*

Words by AVELING. CHARLES DARNTON.

London: "Musical Journal" Office, 29, Paternoster Row. Price 2d Tonic Sol fa, 1d

Soprano. Alto.

Tenor. Bass.

Maestoso, alla marcia.

♩ = 116.

Organ.

Gt to Sw.

On!

On, t'wards Zi_on, on! Glo_ry a_waits you there; Crowns for the victor's brow; Robes that the conquerors wear, On! on, t'wards Zi_on, on!

* Orchestral parts may be hired.

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mf

Thrones for the sons of might; Harps for the sons of song;

mf (no reeds)

Welcomes from heav'n's own King, ... Greetings from heav'n's bright throng.

G to Sw.

f

On, t'wards Zi - on, on! Glo - ry a - waits you there;

f

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Crowns for the vic - tor's brow; Robes that the conquerors wear, — On!

on, t'wards Zi - on, on!

poco rall.

Soprano voices.

Più lento. ♩ = 104.

On, for ye now must wage The war - fare, life begun; Or see life's day de -

p Sw.

dim.

- cline, With life's great work un - done, Or see life's day de - cline, . . With

dim.

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Tenors & Basses.

life's great work un_done. Hark! for your Captain calls, And o'er your path hath

Full Sw.

shone, His light'ning- gleaming sword; — On, on, to the fight, then on!

G!

cres. dim.e rall

Andante moderato.

mp cres.

Put off each cumb'rous weight, Re_nounce each dar_ling sin; . . . He

♩= 69.

p Ch. 8 & 4 ft. cres.

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win, ...

must be free as air, Who would faith's vic - tory win, He must be

He must be free as air,

He must be free as air, who would faith's vic - tory

He must be free He must be free,

free as air, He must be free, who would faith's vic - tory

a tempo.

win . . . With patience gird the soul, . . . main-

win . . .

rall. Sw. *a tempo.* *mp* Sw. or Ch.

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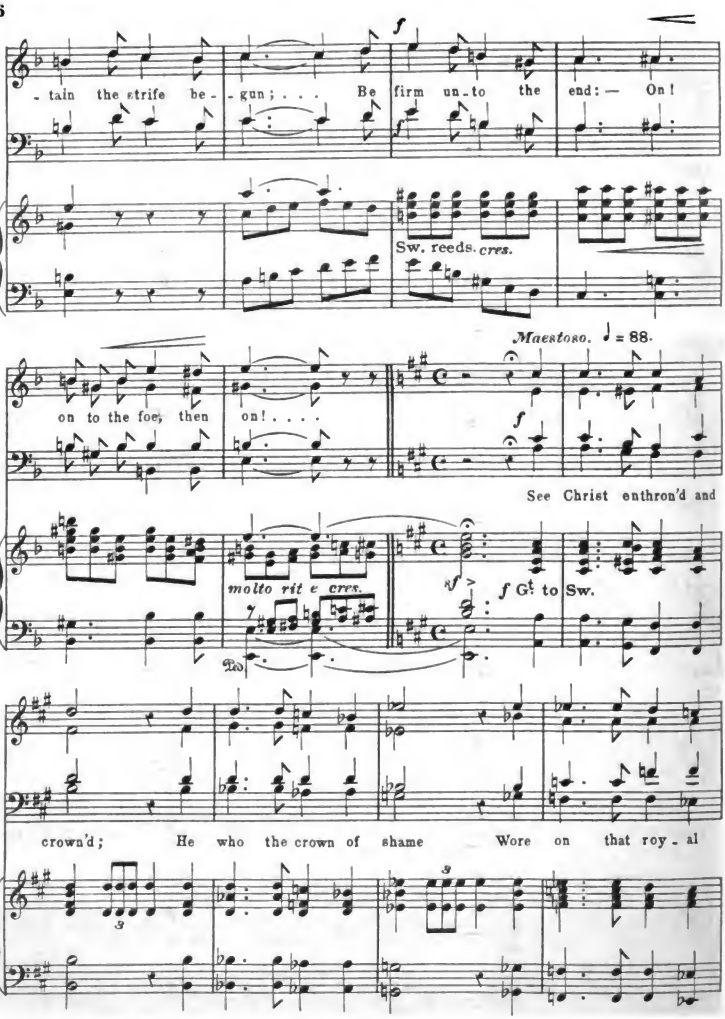

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cres. f

head Now wreath'd with end_less fame, Now wreath'd with end_less

cres. f

Tempo primo. ♩ = 116.

f

fame. He waits to bind a

cres. mf G^t Diap. (no reeds)

crown — Life's last great battle won, — Round ev'ry conqueror's brow, ...

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On! then to victory, on! On, t'wards Zi - on, on! Glo - ry awaits you

add Full Sw.

there; Crowns for the victor's brow, Robes that the conquerors wear, — On!

rall.

on, t'wards Zi - on, on!

rall. *a tempo.* *cres.* *rit.*

London: "Musical Journal" Office, 29, Paternoster Row. E.C.

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A Song of Thanksgiving.

A Temperance Choral March.

Words by MARIANNE FARNINGHAM. (*by permission*)

Music by ARTHUR BERRIDGE.

London: "Musical Journal" Office, 29, Paternoster Row. E.C. Price 8d. Tonic sol-fa 1d.

Tempo di Marcia.

mf *cres:*

f Sing we a song of praise to - day, For bat - tles fought, and

f

vict'ries won, For strength vouchsafed up - on our way, And no-ble work our

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cause has done, For joy that com_eth af_ter tears, And harvests reaped through

ma_ny years. Sing we a song of praise to day, For strength vouchsafed up_on our way.

ff

ff

BASSES.

mf

The God of love we praise and bless, For lives endan_gered

mf

that are saved; For homes no long_er com_fort_less, For

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strong, true hearts that ill have braved, And for de - vo - ted

lives were given To works of mer - cy and to heav'n.

FULL CHORUS.

ff

Sing we a song of praise to - day, For bat - tles fought and vict'-ries won, For

strength vouchsafed up - on our way, And no - ble work our cause has done; For

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joy that com - eth af - ter tears, And har - vests reaped through

ma - - ny years.

p

SOPRANOS

mf

We bless the Christ, the children's friend, For thousands in the

mf

hope - ful bands, Who will the Temp'- rance cause de - fend With

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youth - ful vi - gour in all lands, And live through com - ing

years to prove What con - quests may be gained by love. love.

repeat Sop.s & Ten.s in unison

Much yet re - mains! O God of Grace, Pi - ty the

p *mf*

drunkards and their homes! Send, O send sun - shine in - to

mp

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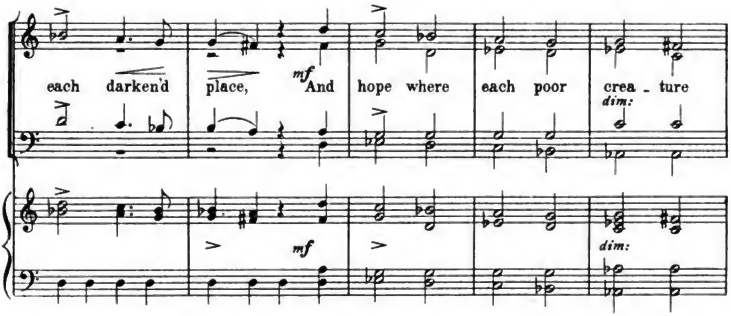

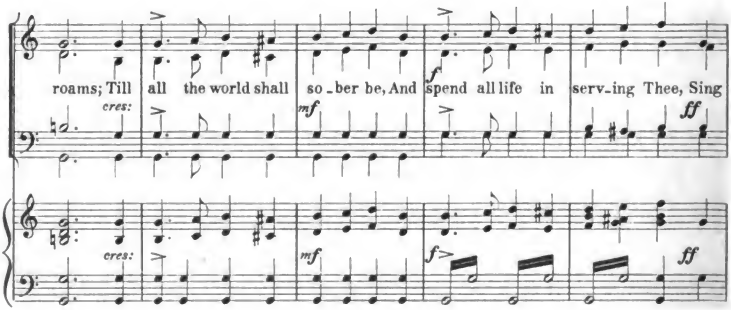

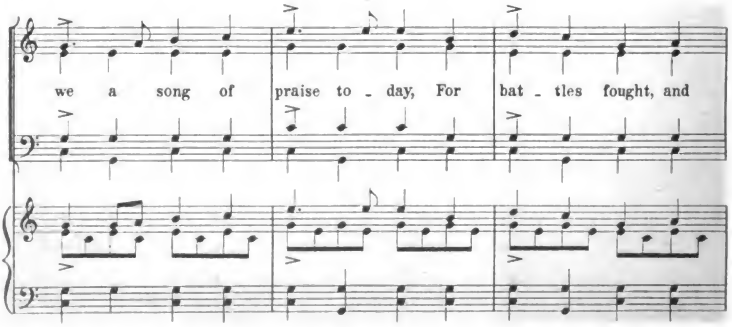

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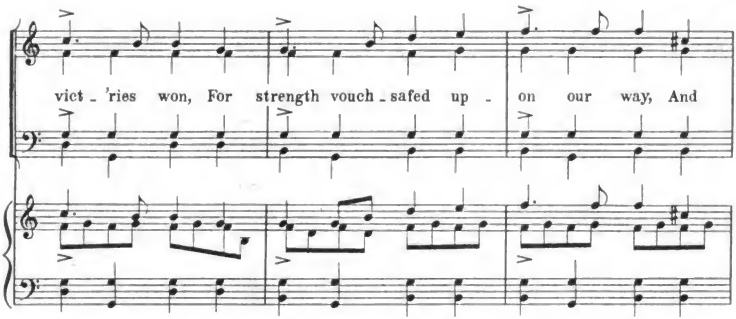

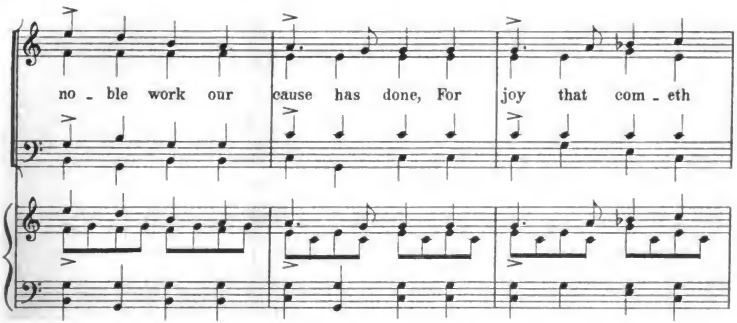

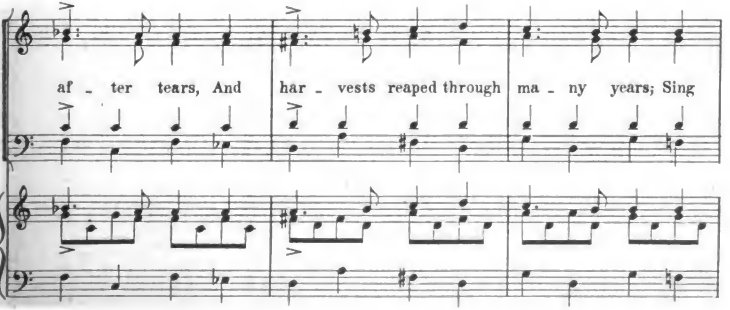

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we a song of praise to - day, For strength, vouch -

-safed up - - on our

way.

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Rejoice, give thanks and sing.

FESTIVAL ANTHEM № 28.

Choral March.

Words from a Hymn by
E. H. PLUMPTREE M.A.
(by permission from H.A.& M.)

Music by
W. HENRY MAXFIELD.
Mus. Bac. F.R.C.O.

London: "Musical Journal" Office, 29, Paternoster Row, E.C. Price 2d Tonic-sol-fa 1d

Tempo di marcia.

SOP. & ALTO.

TEN. & BASS.

ORGAN.

G! to Prin. Full Sw. coupl

Re-joice! Re-joice! Re-joice, give thanks and sing, Re-joice, ye pure in heart; Re-joice, give thanks and sing, Your fest-al ban-ner wave on high, The Cross of Christ your

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dim.

King. Bright youth and snowcrown'd age, Strong men and maidens meek, Raise

Bright youth and snowcrown'd age, Strong men and maidens

dim.

Bright youth and snowcrown'd age, Strong men and maidens meek, Raise

Reduce to 8 ft. G!

high your free ex - ul - ting song.

meek, Raise high your song. God's wondrous praises speak. Re - joice, ye pure in

ff

high your free ex - ul - ting song.

ff

add 4 ft. to G!

heart. Re - joice, give thanks and sing, Your fest - al ban - ner

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QUARTETTE or

mf

wave on high. The Cross of Christ your King. With

mf

reduce

SEMI-CHORUS.

all the An-gel choirs, With all the saints on earth. Pour out the strains of

G! coupl to Sw.

Ped.

joy and bliss, True rapture, noblest mirth, Your clear Hosannas raise, And

cresc.

cresc.

Sw.

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TUTTI.

dim. *pp*

Al-le-lu-ias loud, Whilst answ'ring echoes upward float Like wreaths of incense cloud, Whilst

dim. *pp*

Ch. Man. Full Ped.

answ'ring echoes upward float, Like wreaths of in-cense cloud, Re - joice, ye pure in heart, Re-

f

Swell closed & gradually op.

Gt. *f*

-joice give thanks and sing, Your fest-al banner wave on high, The Cross of Christ your King.

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TEN. & BASS. *f*

With voice as full and strong, As

G! Diaps. Full Sw. coup!

ocean's surging praise, Send forth the hymns our fathers lovd, The psalms of ancient days. Yes,

SOP. & ALTO. *mf*

Man.

on, through life's long path, still chanting as ye go, From youth to age, by night & day, In

Sw. coup. off.

gladness and in woe, At last the march shall end. The wearied ones shall

p *dim.* *pp*

Sw. to Ob.

Ped.

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cresc.

rest, The pilgrims find their Father's House, Je - ru - sa-lem the

cresc.

Sf Fl. Ch. or Gt

mf

dim.

blest. Je - ru - sa-lem, Je - ru - sa-lem, Je - ru - sa - lem the

mf

dim.

mf

cresc.

blest. Re - joice. Re - joice, Re - joice, give thanks and sing, Re-

mf

cresc.

f

Full Sw.

3

3

3

Gt f

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-joice, ye pure in heart, Re-joice give thanks and sing, Your festal banner

wave on high, The Cross of Christ your King, Bright youth and snowcrown'd age, Strong

dim.

Bright youth & snowcrown'd

dim.

Bright youth and snowcrown'd age, Strong

G. S. S. only.

men and maidens meek, Raise high your free ex - ul - ting song, God's wondrous praises

cresc.

age, Strong men and maidens meek, Raise high your song,

cresc.

men and maidens meek, Raise high your free ex - ul - ting song,

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ff

speak. Praise Him who reigns on high, Whom heav'n & earth a-dore. Praise Father, Son, & Holy Ghost, One

ff

G! to Mix.

God for e-ver-more. Re-joice, Re-joice, give thanks and sing, Praise

Full Org.

mf ff

Father, Son, and Ho-ly Ghost, One God for ever - more. A - men, A - men.

mf ff

Sw. G!

"Musical Journal" Office, 29, Paternoster Row, London. E.C.

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O little town of Bethlehem.

Words by
Bishop PHILLIPS BROOKS.

Music by
W. T. CROSSLEY. A.R.C.O.

TREBLES. and CONTRALTOS

ACCOMP:

Alla pastorale. *p* *f* *p* *con Ped.*

O lit - tle town of Bethle.hem, How still we see thee lie! A - bove thy deep and dreamless sleep The si - lent stars go by;
For Christ is born of Ma - ry; And, gathered all a - bove, While mor - tals sleep, the an - gels keep Their watch of wondering love.
How si - lent.ly how si - lently, The wondrous gift is given: So God imparts to hu - man hearts The bless.ings of His heaven.
O ho - ly Child of Beth.le.hem, Descend to us, we pray; Cast out our sin and en - ter in— Be born in us to - day!

CHORUS. *p* *f* *ff* *poco rit:*

Yet in thy dark streets shin - eth The e - ver - last - ing Light; The hopes and fears of all the years Are met in thee to - night!
O morning stars, to - ge - ther Pro - claim the ho - ly birth, And prais - es sing to God the King, And peace to men on earth!
No ear may hear his com - ing; But in this world of sin, Where meek souls will re - ceive Him still The dear Christ en - ters in.
We hear the Christ - mas an - gels The great glad ti - dings tell,— Oh, come to us, a - bide with us, Our Lord Em - man - u - el!

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2 Whilst Bethlehem's shepherds kept their flocks.

Words by
LESLIE BAINBRIDGE.

Music by
ERNEST H. SMITH.
F.R.C.O.

p Whilst Bethlehem's shep-herds kept their flocks All
mf A throng of an - gels then be - gan Their
mp To Bethlehem quick the shep - herds ran To

cresc:

thro' the star - lit night, An an - gel from the heav'ns drew near, And
voi - ces sweet to raise, Whilst on the ground the shep - herds lay To
seek this wondrous Child, And found Him in a low - ly shed, With

sud - den was their fright; *p* "Fear not," he cried, "be not a - fraid, Good
hear their songs of praise; *f* "All glo - ry be to God on high" Th'en -
Ma - ry, mo - ther mild; *f* Their voi - ces then they lift - ed high To

cresc: *f*

news I come to bring, To you and all man -
- rap - tured se - raphs sing, "Peace on the earth, good -
glo - ri - fy their God, And told how they had

- kind is born A Sa - viour, and a King."
- will to men, All hail, the new - born King!"
seen that day Their Sa - viour, Christ the Lord.

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While Shepherds watched their Sheep. 3

Words by
LESLIE BAINBRIDGE.

Music by
ERNEST H. SMITH.
F.R.C.O.

The dews fell fast o'er_ Bethlehem's hills, And
When sud - den - ly a___ great light shone, And
"This day is born a___ Sa - viour King," The

si - lence reign'd a - round, A - midst their flocks the shepherds watch'd, All
glo - ry_ filled the sky, The an - gel of the Lord ap_peared, An
heav'n_ly_ he - rald said, "Go haste ye in - to_ Beth - le - hem, Seek

seat - ed___ on the ground. The sun long since had
he - rald from on high; Glad ti - dings of great
out His man - ger - bed." A___ choir of an - gels

gone to rest, All na - ture was a - sleep, And dark and cheer - less
joy he brought (Man - kind no more need weep.) Our Lord was born in
with him then Their songs in rhy_thm keep; And glo_rious was the

was the night, While shep - herds watch'd their sheep.
Beth - le - hem, While shep - herds watch'd their sheep.
scene that night, While shep - herds watch'd their sheep.

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When Jordan Hushed.

Words by CAMPBELL.

Music by
ERNEST H. SMITH.
F.R.C.O.

pp 1. When Jor_dan hush'd his wa_ters still, And si_lence slept on Zi_on's hill; When
mf 2. Then swift to ev_'ry startled eye, New streams of glo_ry light the sky; Heav'n
mp 3. See, mer_cy from her gold_en urn Pours a rich stream to them that mourn; Be_

cresc:

Bethlehem's shepherds thro' the night Watch'd o'er their flocks by star_ry light: Hark!
bursts her az_ure gates to pour Her spirits to the mid_night hour *ff* On
hold she binds with tend_er care The bleeding bo_som of des_pair. *f* He

mf

from the mid_night hills a_round, A voice of more than mortal sound *p* In
wheels of light, on wings of flame, The glorious hosts of Zion came, High
comes to cheer the trembling heart, Bids Satan and his host de_part; A_

dis_tant Hal_le_lu_jahs stole, Wild murm'ring o'er the rap_tur'd soul.
heav'n with songs of triumph rang, While thus they struck their harps and sang.
_gain the Day_star gilds the gloom, A_gain the flow'rs of E_den bloom.

f O Zi_on! lift thy rap_tur'd eye, The long ex_pect_ed hour is nigh: The

joys of na_ture rise a_gain, The Prince of Sa_lem comes to reign.

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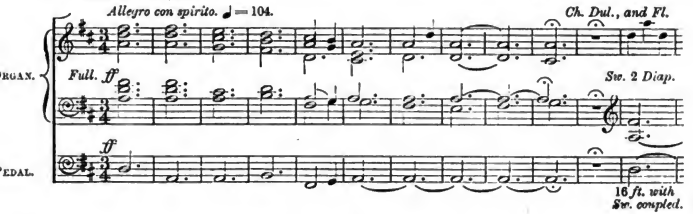
The Choralist.

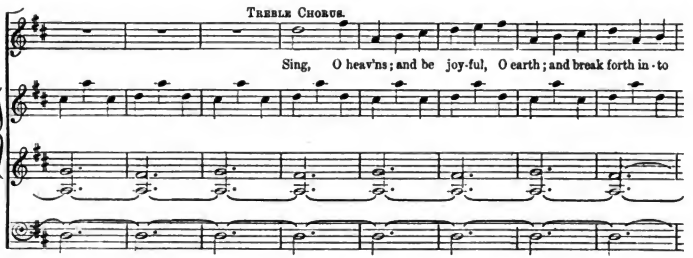
No. 218.—SING, O HEAVENS.

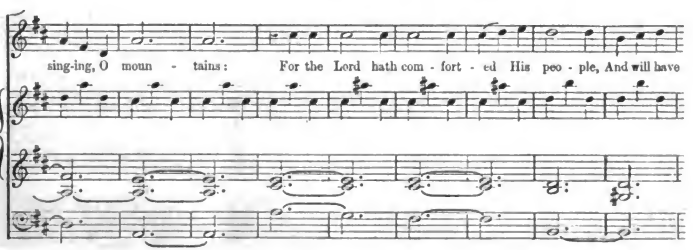
(ANTHEM FOR ANY FESTIVAL OCCASION.)

Words selected from ISAIAH, CHAP. XLIX, XXV.
PSALMS LXXXV, XLV.

SIR ARTHUR SULLIVAN.







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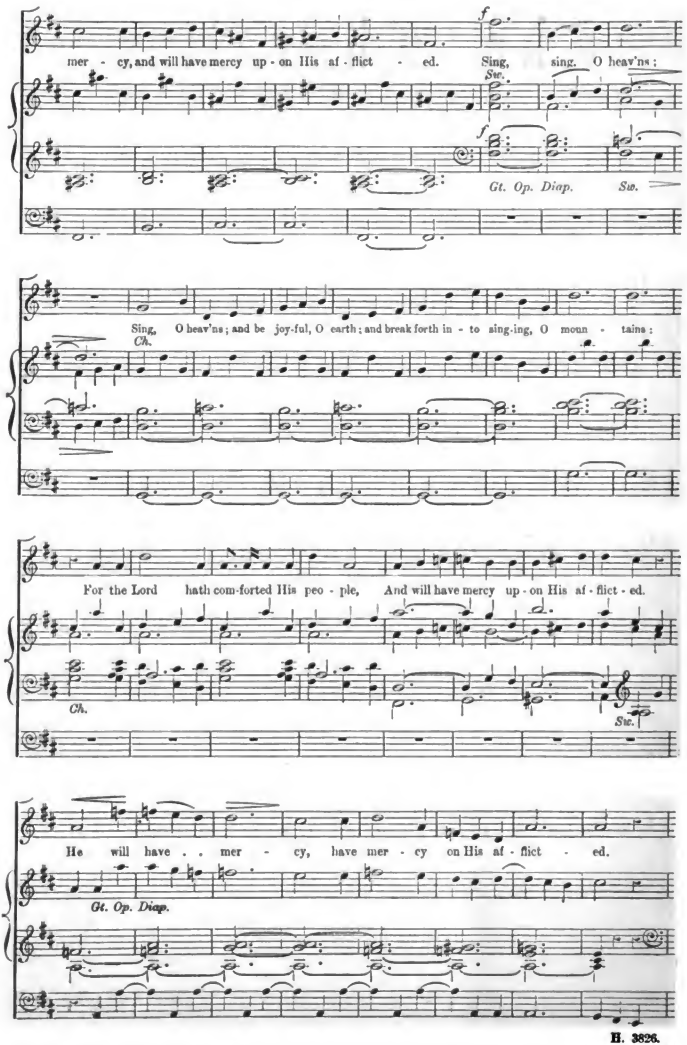

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p TREBLE.

Sing, O heav'ns; Sing, O heav'ns; and be joy - ful, O earth, . . .

p ALTO.

Sing, O heav'ns; Sing, O heav'ns; and be joy - ful, O earth, . .

mf TENOR.

Sing, O heav'ns; and be joy-ful, O earth; and break forth in - to sing-ing, O moun tains,

p BASS.

Sing, O heav'ns; Sing, O heav'ns; and be joy - ful, O earth, . . .

Sw. add 16 *ft.* *couple Sw.*

Gt.

cres.

For the Lord hath com-forted His peo - ple, and will have mer-cy up - on His af - flict - ed.

cres.

For the Lord hath com-forted His peo - ple, and will have mer-cy up - on His af - flict - ed.

cres.

For the Lord hath com-forted His peo - ple, and will have mer-cy up - on His af - flict - ed.

cres.

For the Lord hath com-forted His peo - ple, and will have mer-cy up - on His af - flict - ed.

Gt. 16 *ft. in.*

cres.

Gt. to Ped.

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p

Sing, O heav'ns; And be joy-ful, O earth; break forth in-to sing-ing, O moun-tains: for the

p

Sing, O heav'ns; And be joy-ful, O earth; break forth in-to sing-ing, O moun-tains: for the

p

Sing, O heav'ns; And be joy-ful, O earth; break forth in-to sing-ing, O moun-tains: for the

p

Sing, O heav'ns; And be joy-ful, O earth; break forth in-to sing-ing, O moun-tains: for the

f Full to 15th.

Lord hath com-fort-ed His peo-ple, hath com-fort-ed His peo-ple.

Lord hath com-fort-ed His peo-ple, hath com-fort-ed His peo-ple.

Lord hath com-fort-ed His peo-ple, hath com-fort-ed, hath com-fort-ed His peo-ple.

Lord hath com-fort-ed His peo-ple, hath com-fort-ed His peo-ple, And will have mer-cy up-

15th and Prin. in.

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mf

Sing, O heav'ns; and be

p

He will have

dim. *p*

Have mer - cy up - on His af - flict - ed, have

dim. *p*

- on His af - flict - ed, have mer - cy up - on His af - flict - ed, have

Gt.

Sw. *p*

dim. *Ped. to Gt. off.*

joy- ful, O earth; and break forth in - to sing-ing, O moun - - tains.

mer - cy up - on His af - flict - - ed.

mer - cy up - on His af - flict - - - ed.

mer - cy up - on His af - flict - - - ed.

Ch.

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f

He will swal-low up death in vic - to - ry;

f

He will swal-low up death in vic - to - ry;

f

He will swal-low up death in vic - to - ry;

f

He will swal-low up death in vic - to - ry;

Gt. St. Diap. & Flute.

Sw.

p

And the Lord God will wipe a - way tears from off all

p

And the Lord God will wipe a - way tears from off all

p

And the Lord God will wipe a - way tears from off all

p

And the Lord God will wipe a - way tears from off all

p Choir Organ.

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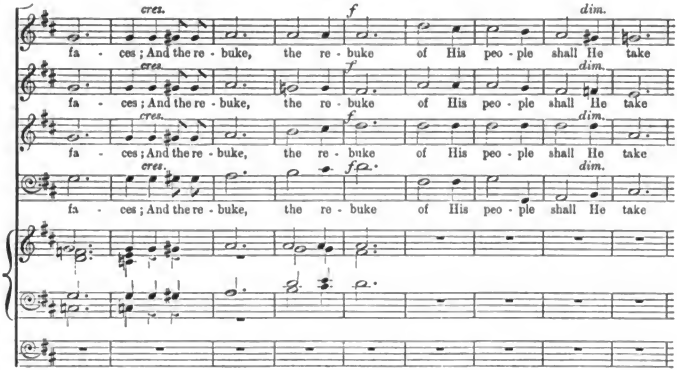

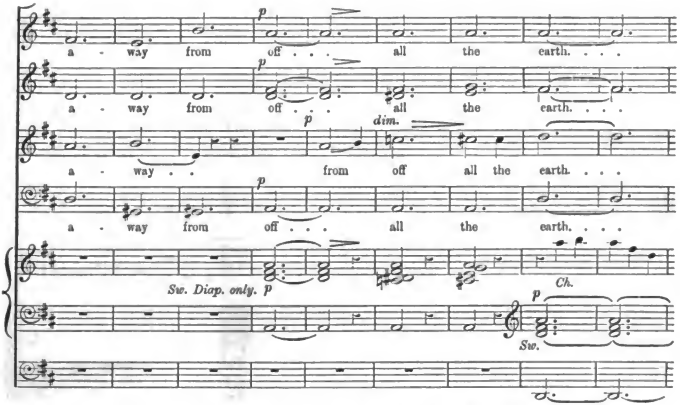

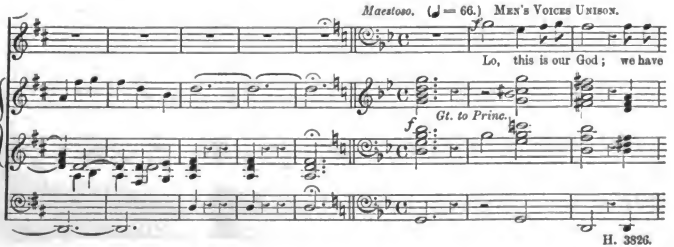

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wait - ed for Him, and He will save us: This is the Lord; we have

wait - ed for Him, we will be glad and re - joice in His sal - va - - - tion.

TENOR SOLO.

Moderato. (♩ = 80.)

Sw. Diap.

For His sal - va-tion is nigh them that fear Him, that glo-ry may dwell in our

Gt. Gamba & St. Diap.

land.

dim.

p

For His sal - va-tion is nigh them that fear Him,

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That glory may dwell in our land, that glo - ry may dwell, . . may dwell in our land

Sw. both hands. *Ch. 8 and 4 ft.*

Soft 16 ft.

Fer

pp

Mer - cy and truth are met to - geth - er; righteousness and peace have kiss - ed each oth - er.

pp

Mer - cy and truth are met to - geth - er; righteousness and peace have kiss - ed each oth - er.

pp

Mer - cy and truth are met to - geth - er; righteousness and peace have kiss - ed each oth - er.

pp

Mer - cy and truth are met to - geth - er; righteousness and peace have kiss - ed each oth - er.

His sal - va - tion is nigh them that fear Him, That glo - ry may dwell in our land. His sal -

Sw.

Gt.

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va - tion is nigh them that fear Him, His sal - va - tion is nigh them that fear Him, That

dim. *p*

f

glo - - ry, that glo - ry may dwell in our land.

Sw. *Choir.*

p

Mer - cy and truth are met to-geth - er; righteousness and peace have kiss-ed each oth - er, righteousness and

p

Mer - cy and truth are met to - geth - er; righteousness and peace have kiss-ed each oth - er, righteousness and

p

Mer - cy and truth are met to - geth - er; righteousness and peace have kiss-ed each oth - er, righteousness and

p

Mer - cy and truth are met to - geth - er; righteousness and peace have kiss-ed each oth - er, righteousness and

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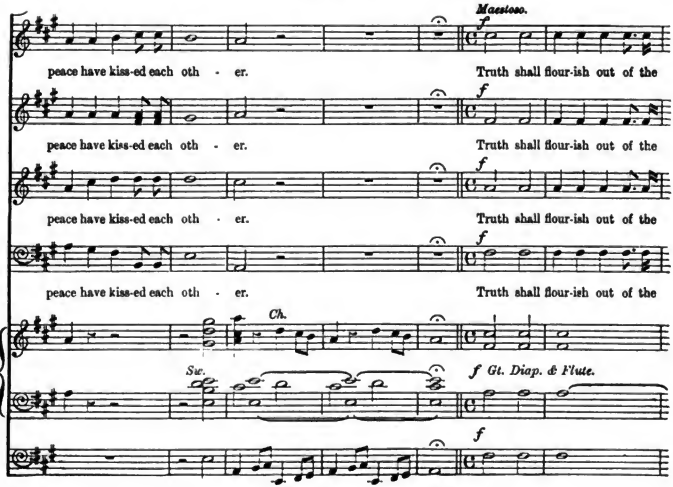

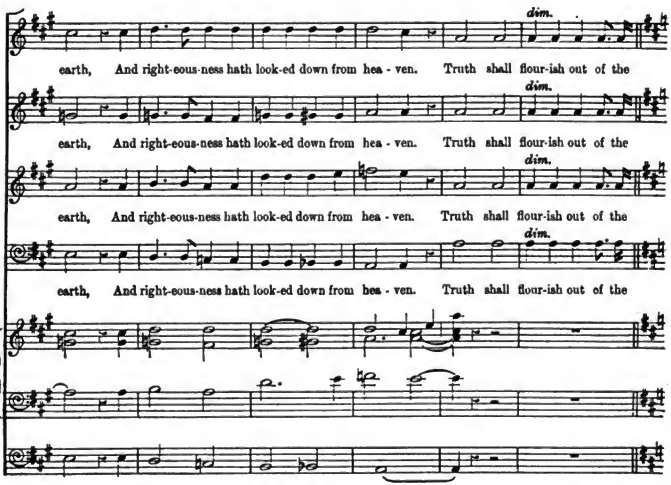

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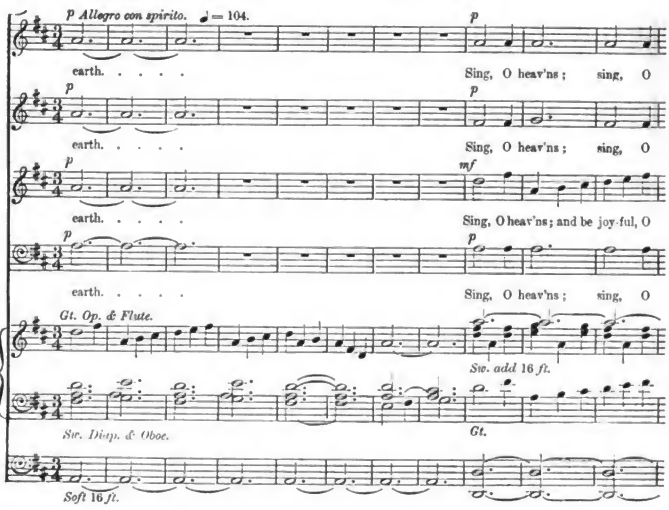

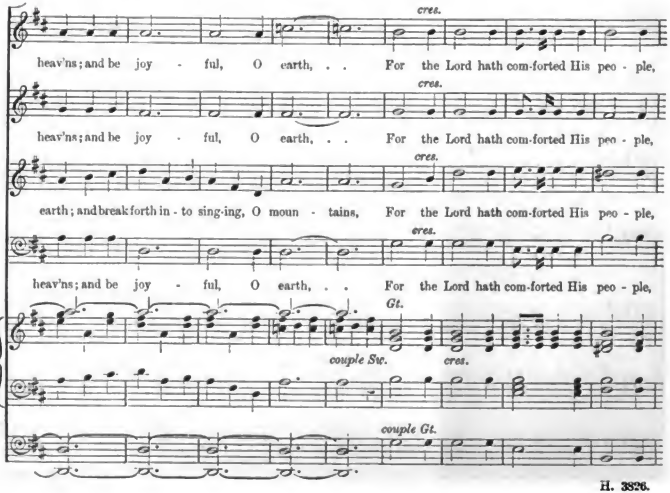

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ff

and will have mer-cy up-on His af-flict-ed. Sing, O heav'ns; and be joy-ful, O earth; break

ff

and will have mer-cy up-on His af-flict-ed. Sing, O heav'ns; and be joy-ful, O earth; break

ff

and will have mer-cy up-on His af-flict-ed. Sing, O heav'ns; and be joy-ful, O earth; break

ff

and will have mer-cy up-on His af-flict-ed. Sing, O heav'ns; and be joy-ful, O earth; break

16 *ft.* in.

f *Full to 15th.*

forth in-to singing, O moun-tains: for the Lord hath comfort-ed His peo-ple, hath comfort-ed His

forth in-to singing, O moun-tains: for the Lord hath comfort-ed His peo-ple, hath comfort-ed His

forth in-to singing, O moun-tains: for the Lord hath comfort-ed His peo-ple, hath comfort-ed His

forth in-to singing, O moun-tains: for the Lord hath comfort-ed His peo-ple, hath comfort-ed His

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peo - ple.

peo - ple.

dim.

com - fort - ed His peo - ple. Have mer - cy up - on

dim.

peo - ple. And will have mer-cy up - on His af - flict-ed, have mer - cy up - on

15th and Prin. in. *Sw.*

dim.

mf

Sing, O heav'ns; and be joy-ful, O earth; and break forth in - to sing-ing, O moun - -

p

He will have mer - cy up - on His af - flict - - -

p

His af - flict - ed, have mer - cy up - on His af - flict - - -

p

His af - flict - ed, have mer - cy up - on His af - flict - - -

Gt.

p

Gt. off.

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ff

- tains. Thy seat, O God, en - - dur -

ff

- ed. Thy seat, O God, en - - dur -

ff

- ed. Thy seat, O God, en - dur -

ff

- ed. Thy seat, O God, en - - dur -

Choir. *ff* *Full Gt.*

Sw.

ff

- eth for ev - - - er, The scep - tre of

- eth for ev - - - er, The scep - tre of

- eth for ev - er, The scep - tre of

- eth for ev - - - er, The scep - tre of

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Thy king - dom is a right . . . scep - tre!

Thy king - dom is a right . . . scep - tre!

Thy king - dom is a right . . . scep - tre!

Thy king - dom is a right . . . scep - tre!

rall.

A - - - men, A - - - men. . . . . .

rall.

A - - - men, A - - - men. . . . . .

rall.

A - - - men, A - - - men. . . . . .

rall.

A - - - men, A - - - men. . . . . .

rall.

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HUSH! GENTLE WIND.

Prize Part-Song for Four Voices (S.A.T.B.).

WORDS BY EDWARD OXENFORD.

Music by W. JOHN REYNOLDS.

(MUS.DOC., Lond., L.MUS., T.C.L.)

LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW. Price 2d.; Tonic Sol-fa, 1d.

SOPRANO. ALTO. TENOR. BASS. PIANO.*

mp *mf*

Hush! gentle wind, as thro' the groves you wan - der, Lest with your voice, tho' soft it

Hush! gentle wind, as thro' the groves you wan - der, Lest with your voice, tho' soft it

Hush! gentle wind, as thro' the groves you wan - - der, Lest with your voice, your voice, tho' soft it

Hush! gentle wind, as thro' the groves you wan - - der, Lest with your voice, tho' soft it

f *mf* *pp*

be,..... My la - - dy you a - wake..... Hush!

be, My la-dy, my la - dy you a-wake, My la-dy you a - wake. Hush!

be, My la-dy, my la - dy you..... a-wake, My la-dy you a-wake! Hush!

be, My la-dy, my la - dy you..... a - wake..... Hush!

* For practice only.

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gen - tle wind, midst vine and o - le - an - der, Your balmy way on vel-vet wings,

gen - tle wind, midst vine and o - le - an - der, Your balm - y way on vel-vet wings, Your

gen - tle wind, midst vine and o - le - an - der, Your balmy way on vel-vet wings, Your

gen - tle wind, midst vine and o - le - an - der, Your balmy way on vel-vet wings, Your

Your balmy way on vel-vet wings, Un - til..... the morn - ing take, ... Un -

balm - y way on vel-vet wings, Un - til..... the morn - ing take, Un - til, un -

balm - y way on vel-vet wings, Un - til the morn - ing take, Un - til, un -

balm - y way on vel-vet wings, Un - til the morn - ing take, Un - til, un -

rall. cres. dim. p tempo. pp cres. dim.

- til the morn - ing take! Hush! hush! for my la - dy sleeps;

rall. cres. dim. p tempo. pp cres. dim.

- til.... .. the morn - ing take! Hush! hush! for my la - dy sleeps;

rall. cres dim. p tempo. pp cres. dim.

- til..... the morn - ing take! Hush! hush! for my la - dy sleeps; *mf dim.*

rall. cres. dim. p tempo. pp cres. dim.

- til the morn - ing take! Hush! hush! for my la - dy sleeps; Hush! for my

rall. cres. dim.

p tempo. pp cres. dim. mf dim.

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HUSH! GENTLE WIND.

pp *cres. rall.* *dim.* *mp tempo.* *cres.* *dim.*

Hush! for my la - dy sleeps; Soft, nightingale! your song so sweet and ten - der

pp cres. rall. dim. *mp tempo.* *cres.* *dim.*

Hush! for my la - dy sleeps; Soft, nightingale! your song so sweet and ten - der

pp cres. rall. dim. *mp tempo.* *cres.* *dim.* *mf*

Hush! for my la - dy sleeps! Soft, nightingale! your song so sweet and ten - der We love to

pp cres. rall. dim. *mp tempo.* *cres.* *dim.*

la - - dy sleeps; Soft, nightingale! your song so sweet and ten - - der

pp cres. rall. dim. *mp tempo.* *cres.* *dim.* *mf*

mf *cres.* *f* *dim.*

We love to hear at e - ven - tide,..... And through the calm and si - lent

mf *cres.* *f* *dim.*

We love to hear at e - ven - tide, And through, And through the calm and si - lent

mf *cres.* *f* *dim.*

hear, to hear at e - ven - tide, And through, And through the calm and si - lent

mf *cres.* *f* *dim.*

We love to hear at e - ven - tide, And through, And through the calm and si - lent

mf *cres.* *f* *dim.*

pp *mf* *p* *f*

night!..... Soft, night - in - gale! nor let your voice sur - rend - er

pp *mf* *p* *f* *mp*

night, the calm and silent night! Soft, night - in - gale! Nor let your voice sur - rend - er To

pp *mf* *p* *f*

night, the calm and silent night! Soft, night - in - gale! Nor let your voice sur - rend - er

pp *mf* *p* *f*

night!..... Soft, night - in - gale! Nor let your voice sur - rend - er

pp *mf* *p* *f* *mp*

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mp *p*

To air its ful-lest har-mo-ny, To air its ful-lest har-mo-ny, Whilst earth is

p

air its ful-lest har-mo-ny, To air its ful-lest har-mo-ny, Whilst earth is

mp *p*

To air its ful-lest har-mo-ny, To air its ful-lest har-mo-ny, Whilst earth is

mp *p*

To air its ful-lest har-mo-ny, To air its ful-lest har-mo-ny, Whilst earth is

p

f *mp rall.* *p*

'reft of light!..... Whilst earth is 'reft of light!

f *mp rall.* *p*

'reft of light!..... Whilst earth, whilst earth..... is 'reft..... of light!

f *mp rall.* *p*

'reft of light! Whilst earth, whilst earth..... is 'reft..... of light!

f *mp rall.* *p*

'reft of light! Whilst earth, whilst earth is 'reft of light!

mp rall.

f *p*

tempo. *pp cres.* *dim.* *cres. rall.* *dim.*

Soft, soft, for my la - dy sleeps! Soft, for my la - dy sleeps!

tempo. *pp cres.* *dim.* *cres. rall.* *dim.*

Soft, soft, for my la - dy sleeps! Soft, for my la - dy sleeps!

tempo. *pp cres.* *dim.* *cres. rall.* *dim.*

Soft, soft, for my la - dy sleeps! Soft, for my la - dy sleeps!

tempo. *pp cres.* *dim.* *mf* *cres. rall.* *dim.*

Soft, soft, for my la - dy sleeps! Soft, for my la - - dy sleeps!

tempo. *pp cres.* *dim.* *mf* *pp cres. rall.* *dim.*

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tempo. mf *cres.* *dim.* *mf*

Pale, sil-v'ry moon, and stars that brightly clus - - ter, Lest with your

tempo. mf *cres.* *dim.* *mf*

Pale, sil-v'ry moon, and stars that brightly clus - - ter, Lest with your

tempo. mf *cres.* *dim.* *mf*

Pale, sil - v'ry moon, and stars that brightly clus - - ter, Lest with your wealth, Lest

tempo. mf *cres.* *dim.* *mf*

Pale, sil-v'ry moon, and stars that brightly clus - - ter, Lest with your

tempo. mf *cres.* *dim.* *mf*

cres. *f* *dim.*

wealth, your wealth of ra - - - diance My la - - dy you..... a -

cres. *f* *dim.*

wealth, your wealth of ra - - - diance My la - - dy you a -

cres. *f* *dim.*

with your wealth of ra - - - diance My la - - dy you..... a -

cres. *f* *dim.*

wealth, your wealth of ra - - - diance My la - - dy you..... a -

cres. *f* *dim.*

pp *mf* *p* *f*

- wake!..... Pale, sil-v'ry moon, we love your peer-less lus - tre;

pp *mf* *p* *f* *mp*

- wake! My la-dy you a - wake! Pale, sil-v'ry moon, we love your peer-less lus - tre; Yet

pp *mf* *p* *f*

- wake! My la-dy you a - wake! Pale, sil-v'ry moon, we love your peer-less lus - tre;

pp *mf* *p* *f*

- wake!..... Pale, sil-v'ry moon, we love your peer-less lus - tre;

pp *mf* *p* *f* *mp*

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mp p cres.

Yet temper it with flee - cy clouds, Yet tem-per it with flee - cy clouds Un - til..... the

p cres.

tem per it with flee - cy clouds, Yet tem - per it with flee - cy clouds Un - til..... the

mp p cres.

Yet temper it with flee - cy clouds, Yet tem - per it with flee - cy clouds Un - til the

mp p cres.

Yet temper it with flee - cy clouds, Yet tem - per it with flee - cy clouds Un - til the

p cres.

f dim. mp rall. p

day - beams break !..... un - til the day - beams break !

f dim. mp rall. p

day - beams break !.... Un - til, un - til..... the day - beams break !

f dim. mp rall. p

day - beams break ! Un - til, un - til..... the day - beams break !

f dim. mp rall. p

day - beams break ! Un - til, un - til the day - beams break !

f dim. mp rall. p

tempo. pp cres. dim. pp cres. rall. dim.

Hush, hush ! for my la - dy sleeps ! Hush ! for my la - dy sleeps !

tempo. pp cres. dim. pp cres. rall. dim.

Hush, hush ! for my la - dy sleeps ! Hush ! for my la - dy sleeps !

tempo. pp cres. dim. pp cres. rall. dim.

Hush, hush ! for my la - dy sleeps ! Hush ! for my la - dy sleeps !

tempo. pp cres. dim. mf pp cres. rall. dim.

Hush, hush ! for my la - dy sleeps ! Hush ! for my la - - dy sleeps !

tempo. pp cres. dim. mf pp cres. rall. dim.

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THE MINSTREL-BOY.

Arranged as a Part-Song

(For Soprano, Contralto, Tenor, and Bass)

By ARTHUR BERRIDGE.

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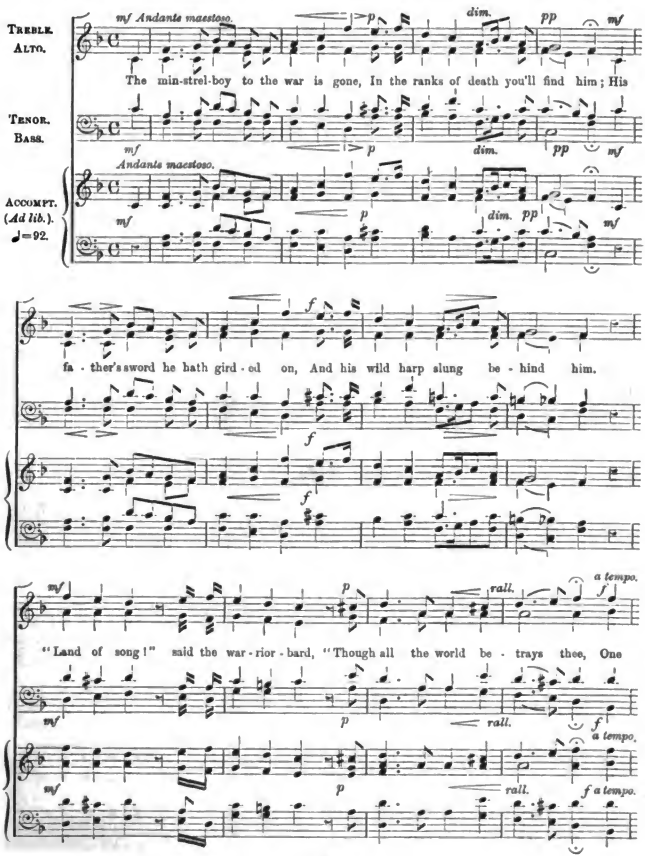

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THREE FISHERS WENT SAILING.

WORDS BY CHAS. KINGSLEY.

Composed by JOHN HULLAH.

Arranged as a Part-Song for S.C.T.B. by ARTHUR BERRIDGE.

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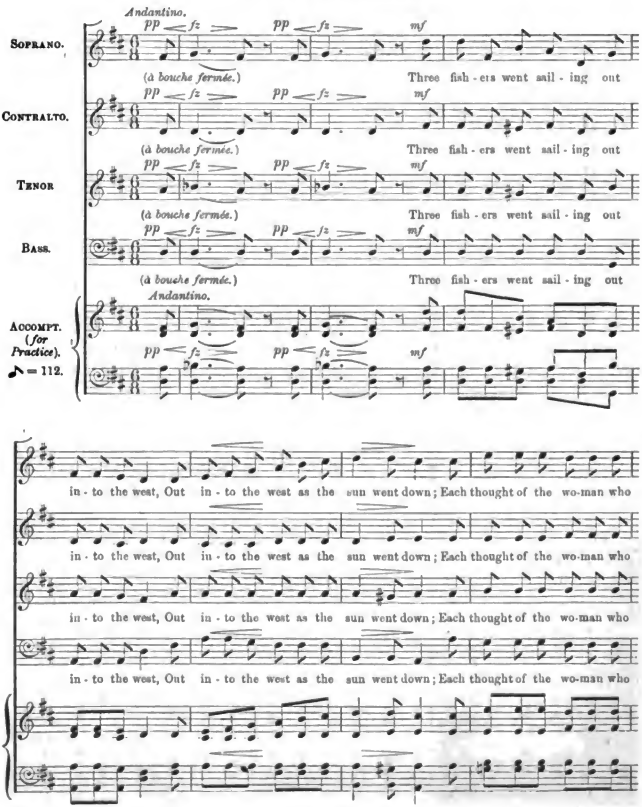

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THE NONCONFORMIST

MUSICAL JOURNAL

A Monthly Record and Review

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES.

EDITED BY E. MINSHALL.

VOLUME XVI.

JANUARY TO DECEMBER, 1903.

29, PATERNOSTER ROW, LONDON, E.C.

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PRINTED BY
HAZELL, WATSON AND VINEY, LD.,
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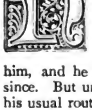
The Late Dr. Joseph Parker.



NONCONFORMISTS of all denominations are mourning the death of Dr. Parker, which took place on November 28th, after a long, and latterly a painful illness. The death of his wife a few years ago greatly affected him, and he has never been quite the same man since. But until the spring of last year he kept to his usual routine of work. Then he had an attack which laid him aside till September. On resuming he preached four times only, and afterwards gradually failed.

The doctor's wonderful history appeared in most of the daily papers at the time of his death, and we need not repeat it. The "appreciations" and notices of him and his work were numerous, and for the most part they were very fair and true. There is no doubt he mellowed and became more tender and gentle in his later years. Formerly he was apt occasionally to be fiery and pugnacious. Happily he overcame this weakness, with the result that ministers and others who at one time kept aloof from him, became his warm and devoted friends. The explanation for the doctor's change of attitude is not far to seek. About ten years ago he had a good many "differences" very near together. With at least two of his ministerial brethren he had very serious squabbles; his church treasurer (who was of course a deacon), two of his nearest friends and generous supporters, and I, his organist-deacon, all left the City Temple owing to "differences" that he had with each of us. On the rights and wrongs of those disputes I shall now say nothing. I only refer to them because I believe they were the turning point in his attitude towards others. He saw what pain and trouble these unpleasantnesses brought on his friends, and he undoubtedly felt deeply troubled himself. In my case friendly relations were restored. At a meeting in Folkestone where the doctor was speaking I presided at the organ. In his speech he referred to me and my City Temple work in very generous terms, which I could only construe into a regret that any misunderstanding had ever arisen. The following day I wrote thanking him for his kind remarks, and said I accepted them in the same spirit in which he made them. That brought a very cordial letter from him, in which he said:—

"September 4th, 1897.

"DEAR MR. MINSHALL,

"Your letter just to hand has given us very genuine pleasure, so I hasten to reciprocate with all heartiness its expressions of friendship and goodwill. Life is getting much too short for anything but kindness and mutual help, and in my own case, at any rate, the shadows are coming on, and I must be prepared for the long night.

* * * * *

"Ever sincerely yours,

"JOSEPH PARKER."

The spirit exhibited in this letter (which is probably a type of others he wrote) explains the mellowness and gentleness which characterised his later years. Certain it is that he was never more loved and respected than when he passed away.

Dr. Parker was fond of music, but he did not understand much about it. The musical service which I built up during my seventeen years' work

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at the City Temple is ample evidence of his assent to the liberal use of music in the services. He did not like quiet and meditative music for the congregation—on the contrary, the louder the better. At his request I always selected the hymns, chants, anthems, etc., for every service. Frequently, the next time he saw me after we sang a quiet hymn he would say to me, "There is too much dulness and monotony in the world, give us something bright and vigorous." We could not have too often such hymns as "Onward, Christian soldiers" or "All hail the power of Jesu's name." If he ever changed a hymn on the service paper (which was very rare) it was generally for one of these two. I remember he once rather astounded a gentleman who was playing for me. In the vestry before the service he said to him, "Don't spare the organ!" Occasionally in giving out a hymn he would refer to the "pp's" and "p's" in the hymnal, and would tell the congregation to ignore them. I believe the doctor would have been delighted had it been possible to have the whole Coldstream Guards Band with the organ at every service.

Dr. Parker was truly a great man in his own particular sphere; and as the art of preaching is apparently decaying, it is very doubtful if the world will ever again see a preacher of his ability and power. E. M.

****

To our readers in all parts of the world we say with all heartiness, "May you have a happy and prosperous New Year."

****

We are glad to see a second edition of Mr. Croger's interesting and instructive little book, entitled, "Notes on Conductors and Conducting." It is revised and enlarged and brought up to date. Copies may be obtained at our publishers or at Mr. Reeves, 83, Charing Cross Road.

****

A meeting of Free Church musicians, under the auspices of the Nonconformist Choir Union, is to be held in the Baptist Mission House Lecture Hall, Furnival Street, E.C., on January 13th, at 7.30 p.m., when short speeches will be delivered by several gentlemen, and an excellent programme of music will be given. Tickets of admission (free) may be had by organists and choirmasters, on application to Mr. T. R. Croger, 114, Wood Street, E.C.

Passing Notes.

THIS month I mean to have a chat about some recent musical literature. Never were musical books published in greater numbers than now. Carlyle said that musical people were "windbaggy," and never read anything. That cannot be true any longer. The rank and file of musical workers may indeed remain pretty much what they were; but there is an ever-increasing number of cultured musicians who not only read about their art, but are earnest students of general literature as well. This is as it should be. There are few things more painful than to have to talk to a man who knows absolutely nothing outside his own particular calling; and I am bound to say that I have met more people of that sort in the musical than in any other profession. But things are steadily improving; and I take the constant increase of our musical literature as one of the surest evidences of the improvement. Publishers are keen business men, and you may be pretty sure they do not go on issuing new books when there is no demand for them. So much by way of preliminary.

To readers of this journal probably the most interesting of all the recent books is Dr. Waldo S. Pratt's "Musical Ministries in the Church," published by the Fleming H. Revell Company. Dr. Pratt is the Professor of Music and Hymnology in Hartford Thelogical Seminary, a post which suggests whether we might not do something more for the musical instruction of our own theological students; and his book is based on a course of lectures delivered in the spring of 1900. It makes no pretence to be an elaborate or comprehensive treatise. It is rather a series of popular studies on selected aspects of a great and fertile subject, growing out of the experience of one who has himself done excellent work as a church musician. The subject of hymns and hymn-singing is discussed at some length, and the claims of congregational singing are strongly insisted upon. Under the heading of "The Choir" there is a very helpful treatment of the various matters which must engage the attention and sometimes the anxieties of the choirmaster. In particular, I must note the plea which is made for the anthem as a devotional exercise. Our congregations seldom realise that the words of an anthem should form the theme of meditation as it proceeds. Dr. Pratt practically regards the anthem as a short sermon, and he is right. The section on "The Organ and the Organist" is one of the best in the book; and "The Minister's Responsibility" could hardly be stated better than it is in the closing chapter. The little volume is one which I can cordially recommend to all church musical workers. I have myself derived much pleasure from a reading of it.

A much more elaborate work comes from the pen of another American—Mr. Edward Dickinson, Professor of Oberlin College. It is entitled "Music in the History of the Western Church," and is published, at the rather long price of half a sovereign, by Messrs. Smith, Elder. Professor Dickinson is frankly historical, whereas Dr. Pratt is entirely practical. But everybody ought to know the history of the art which he professes, and I cannot recall any single volume in which the subject of

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church music is treated at once so fully and so fairly as in Professor Dickinson's work. To give anything like a detailed outline of its contents would occupy a considerable space, and I must therefore content myself with a recommendation similar to that which I have made in the case of Dr. Pratt's volume.

An entirely new series of books has been devised by Mr. F. J. Crowest, the energetic manager of the Walter Scott Publishing Company. It is to be called "The Story of Music" series, and there will be separate volumes on the organ, the piano, the violin, and the orchestra; on chamber music, church music and Bible music; on harmony and notation, and I don't know what all. The first volume has just reached me. It deals with Oratorio, and is written by Miss Annie Patterson, who is both Mus. Doc. and B.A. of the Royal University of Ireland. There is nothing very fresh in the book—that could hardly be expected—but it traces in a lucid and accurate manner the history of the highest of all sacred music forms, from the earliest examples of Neri, down through the masterpieces of Bach, Handel, Haydn, and Mendelssohn, to the latest productions of the English musical festival. Dr. Patterson is a far more extravagant admirer of Handel than I am; and I confess I would have liked to see her condemn the composer's daring plagiarisms in language much less guarded. She thinks it a pity that British musicians cannot write oratorios that would take their place beside the oratorios of Handel. But what if they could? If any British musician were capable of writing a new "Messiah," I doubt if the British musical public would listen to it. On the whole, I think Dr. Patterson rates our native composers of oratorio far too highly. Is there a single oratorio by an English composer that has any chance of living so long as "The Messiah," "Elijah," and "The Creation"? Will any of Sir Hubert Parry's oratorios, for example, ever be repeated?

How would you review a book of musical anecdote? The only way I can see is to quote the anecdotes, and that would hardly be fair to the author. Mr. F. J. Crowest's "Musicians' Wit, Humour, and Anecdote" (Walter Scott Company) is one of the most amusing books you could wish to take up. It is packed full of good stories—in fact, it is all good stories together. All the great composers are represented, and there is scarcely a musical name without its anecdote or *bon mot*, from the earliest times down to Patti and Paderewski. Even Scotland is represented—the Scotland that Sydney Smith declared wanted a surgical operation to get a joke into its head. There is a story of Niel Gow, in the days before he said "Farewell to whisky, O!" complaining not of the length, but of the breadth of the road from Perth to Dunkeld. There is another story of James Hogg, the Ettrick Shepherd, when he was in London and somebody took him to the opera. But I don't think Mr. Crowest tells it rightly: certainly as he tells it nobody will understand its point. What really puzzled Hogg was Costa's *bâton*, and what he did say was, "What the de'il's that fellow wagging the stick for?" This is the book to get when you have a speech to make, and want to interlard it with funny stories.

I doubt if many of our readers are taking out the new Oxford History of Music. Six volumes at fifteen shillings *net* per volume may be all very well for the man "to middle fortune born," but to the average professional who depends upon music to pay the butcher, the baker, and the milkman—for nobody burns candles nowadays—the figures are somewhat prohibitive. I have been fortunate enough to get the volumes so far published—but I haven't paid for them! The last volume, the fourth, is by far the most generally interesting. It deals with "The Age of Bach and Handel," and is written by Mr. Fuller Maitland. The subject could not have been in better hands. Mr. Maitland is often unfair to the moderns, but he is a stickler for tradition and an enthusiast in the matter of the classics, and Bach and Handel are safe in his hands. Not that he is a blind idolator of either. In regard to Bach, indeed, he has next to nothing to say by way of dispraise; but, unlike Dr. Annie Patterson, he is severe upon Handel for his wholesale pilferings from other composers, and much as he admires the master, he finds that there are only some seven or eight out of all the number of his oratorios that are worth listening to as a whole. Moreover, he blames Handel for having practically put out all our native musical lights, from the time of his landing onwards. I am afraid that is true. But of course Handel was quite innocent in the matter. You cannot blame Venus for shining with a greater brilliance than Jupiter. It is Venus's "nature to"; and Handel could hardly be expected to hide his great light under a bushel while others were flaring their farthing dips.

J. CUTHBERT HADDEN.

Dover Free Church Choir Union.

A SACRED concert was given by the above union in the Snargate Street Wesleyan Church, Dover, on November 19th, 1902, under the conductorship of Mr. S. L. Coveney, A.R.C.O., A.T.C.L.

The first portion of the programme consisted of a cantata, "The Coming Kingdom of Christ" (Jamouneau), in which the solos were taken by Miss Jessie Campbell, Miss Linda Newall, Mr. C. Venner, and Mr. W. S. Buckman, and quartettes were rendered by Miss Campbell, Mrs. Winter, Messrs. T. Gilbert and Ross. The second portion included Mendelssohn's "Hear my Prayer," in which the solo parts were sung by Mrs. T. Gilbert. Miss Newall sang "Cleansing Fires" (Gabriel) and "Saviour of All" (Andrews). Mr. Buckman sang "Thou'rt passing hence" (Sullivan); and "The Lost Chord" was well rendered by Mr. Venner. Mr. F. King presided at the organ, and a small band with Miss C. Brace as principal assisted with the accompaniments.

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Music at the Polytechnic.

SUNDAY EVENING SERVICE FOR THE PEOPLE.

THE multitudinous branches of sanctified activity in connection with "the most attractive and successful club for young men and young women in the kingdom" are matters of common knowledge, and need no comment. The "Poly" shines in every sphere—its athletic clubs carry off trophies by the score, its classes furnish successful pupils in University examinations, National scholarships, and Art exhibitions, while its extensively patronised trips abroad fasten its fame upon the shores of the Swiss lakes, and the fiords and mountains of Norway. Founded by Mr. Quintin Hogg, with the end and aim of providing a place where young men and young women might gratify any reasonable taste, whether athletic, intellectual, spiritual, or social, the "Poly" has very definitely filled a large niche in the lives of many hundreds of London's young people, not likely to be influenced by any other existing organisation. The "Poly" motto, "The Lord is our Strength," supplies the keynote of the Institution, for the members cannot ignore, even if they wish to do so, the unobtrusive "atmosphere" of personal piety on the part of the Founder and his co-workers — an influence which has produced a robust affection for the Institute altogether exceptional. The spiritual side of the work of the "Poly" consists of Bible Classes, and similar regular gatherings, with a "Pleasant Sunday Afternoon," for men only, conducted by the President, in addition to the Sunday Evening Service for both sexes, to which a recent visit was paid, on behalf of this Journal. The service is avowedly "undenominational," and is personally conducted by Mr. Robert Mitchell, the Director of Education, and Mr. Hogg's right-hand man. The service was crowded out with a "young" audience, who entered into the musical portion very heartily, with every evidence of enjoyment. And it is the musical portion which forms half the problem of these and similar services; always allowing that the cordial co-operation of the congregation is secured, and that the people really sing. Is "Sankey" sufficiently attractive to hold a congregation for a long period? Are the Church Hymns "popular" enough to make a service bright and attractive? What shall we do without an organ? are questions which have been asked by many, and have been answered at the Polytechnic. Here are blended the popular American pieces with the more stately harmonies of the Anglican Church tunes, while the instrumental difficulty is surmounted by the presence of a quartet of accomplished players (violin, cornet, 'cello, and double bass), with piano and American organ, also in competent care.

MR. W. SEEMER BETTS.

The choir and orchestra are under the direction of Mr. W. Seemer Betts, whose portrait we give. Mr. Betts has genuine ability for the successful discharge of the duties of his office, and has the satisfaction of knowing that his services are highly appreciated. The choir was formed about six years ago by Mr. W. J. Pollock, who is still the energetic secretary, and a hard worker for the choir's welfare. The present membership is about fifty, forming a fairly balanced choir — the only weakness (soon to be remedied) being a lack of tenor voices. The tone, expression, and general *ensemble* of the choir are excellent. The singers give a very good "lead," without forcing their voices, and the people have benefited by association in an observance of expression, which is not a common feature in public worship.

The visitor to the service is courteously and cordially welcomed, provided with a "service paper," and conducted to a seat—not a hard uncushioned pew, but a comfortable fauteuil—an extravagance in worship which the churches have not yet adopted.

The service is preceded by a short selection by the orchestra (on this occasion Croger's "St. Winifred's March") and a short chorus by the choir. The service proper was opened by a hearty rendering of "O Jesus, I have promised," to "Day of Rest," which was "conducted" to the great advantage of the piece. There was a sharpness about the singing of the choir, which allowed no laggard

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voices in the congregation, and the general effect was pleasing and helpful. The hymn was followed by prayer, and the Lord's Prayer, in which all joined. Next was a duet, "Now we are Ambassadors," by Messrs. W. Hallahan and W. S. Betts, in which was exhibited a fine blend of voice and good expression. On other occasions Miss Nellie Handel and Miss Alison Rye join in making an acceptable quartet, and all are ready for any solo work that may be wanted. Following the lesson was "What a Friend we have in Jesus," sung to the "Sankey" tune. The "Notices" furnished an opportunity for a display of genial "homeliness" on the part of Mr. Mitchell, who referred to the presence of former "Poly" helpers in most affectionate terms, and in other ways emphasised the "family" feature of the gathering. Mr. Mitchell certainly seemed to be assured of the confidence of his audience, and, without doubt, his cheeriness is an attraction to the young people.

The address—a short one—was delivered by Mr. David Kay, of Edinburgh, and was a simple exposition of Gospel teaching, calculated to be helpful in the lives of those present. Following the address was an anthem—Shelley's "There is a Holy City," an effective setting consisting of solos and chorus, in which the choir shone with good effect. Some of the beauties of the composition were lost owing to the distraction of "The Collection," which was taken up while the anthem was being sung. True the bags were small, and the clatter less than usual, but at the same time it furnished an unwelcome element, which detracted from the contemplation of the subject matter of the musical act of worship—a contemplation rendered the easier by the singers' beautifully crisp enunciation, and well-balanced expression.

The closing hymn was "Saviour, breathe an evening blessing," to the "Sankey" tune (not so attractive as "Florence"), spoiled by omitting the last two verses. A gentle remonstrance on the subject may be—nay should be—made. It was with a definite sense of loss that the announcement was heard. The time gained was infinitesimal, while the far-reaching effect on the young people of devoutly singing the omitted verses was lost. The hymn in its complete form would have constituted an excellent close to a very attractive Service of a type all too scarce—joyous, bright, and homely. As it was, the choir finished the hymn during the bustle of leaving, and the "Vesper" Hymn, noted on the programme, was omitted. There was an "after-meeting," at which one of the quartet sang a Gospel solo.

At the close a short chat with Mr. Seemer Betts revealed a pleasing personality, and a sanctified enthusiasm for the work, which formed a happy contrast to the generally accepted "professional" attitude toward this class of service. The choir meet for rehearsal every Wednesday evening, attending regularly, and displaying great interest in their work. Occasionally a cantata is put into rehearsal, and in which members of the choir sing the solos, with the result that a repetition performance is arranged at neighbouring Mission Halls, etc. The Sunday services are indebted to Mr. John Messenger, a clever pianist, and Mr. Shaw, organist, for their ungrudging support. The anthem section of the Congregational Hymnal is drawn upon freely for the regular work, with other suitable pieces.

Mr. Betts, like many another busy man, has time for other duties, and fulfils engagements at Lavender Hill Congregational Church, where he is also choirmaster. Upper Tooting Baptist Chapel choir is also "coached" regularly. Tuition Classes at Morley College and the Polytechnic form the winter work, whilst summer brings the conductorship of the Juvenile Choir of the National Temperance Fête at the Crystal Palace, where Mr. Betts may be said to carry on the "Proudman" tradition. Mr. Betts had happy associations with the prince of children's conductors, and, as singing under Mr. Proudman's baton was an inspiration to "go and do likewise," a certain absorption of style and manner was almost a certainty. No better source of inspiration could be found than the genial gentleman who used to extract sweet music from the unlikely material of the East-end "waif," at the Barnardo demonstrations in years gone by, when hosts of youngsters have revelled in the presentation of many an attractive programme, which never failed to charm and delight the immense audiences which gathered on every such occasion. Mr. Betts is also an acceptable soloist, having a baritone voice of very agreeable quality. He is in demand for oratorio, cantata, and glee selections (he is a member of "The Victorian Glee Singers"), as well as at some of the popular P.S.A.'s in various parts of the Metropolis. His is altogether a busy and useful life, which we trust may become more useful as time passes.

CHESTER S.S. UNION EISTEDDFOD.

THE third annual Eisteddfod in connection with the Chester Sunday School Union was held on the 3rd December, and proved a great success. The Sheriff of the city occupied the chair at the afternoon meeting, and the Mayor at the evening meeting, both being connected with Sunday School work. Competitions were held in all kinds of subjects, and musical contests were very much to the fore. The choral piece was Lee Williams' beautiful anthem, "Thou wilt keep him in perfect peace." The musical adjudicator was Mr. J. R. Griffiths, Mus.Bac., of London.

THE choir of the parish church at Caerleon, Monmouthshire, struck work recently. The vicar had intimated that he proposed to have a hymn sung before the commencement of the service proper, but, although the organ commenced three times, the choir remained silent. The vicar prefaced his sermon with the remark that, although he had been in the ministry forty-one years, that was the first time that a choir had refused to do as he wished. The choirmaster subsequently explained that the extra hymn would have been too great a strain upon the voices of the choristers. What very delicate persons these singers must be!

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The Duties and Responsibilities of a Choir.

By the Editor.

[We have been requested to reprint this article, which appeared in a very early number of the Journal.]

THE value of music as an aid to the worship of God is almost universally acknowledged. Some sects, such as the Roman Catholics, sing very nearly the whole service, while others, such as the Society of Friends, sing very little; but the churches of every creed and every shade of opinion (and they are almost innumerable) make some use of the Divine Art in endeavouring to turn people's thoughts heavenwards. It is more than probable that a church without music could not exist, for people have a natural desire firmly planted within them to take some vocal part in the services of the sanctuary. Hence the desire of every church to have good congregational singing. It makes the worship more attractive, and produces religious thoughts and feelings. It touches the heart, and thus prepares it to receive the Word of God from the lips of the minister. It soothes all disquieting thoughts, and inspires a holy enthusiasm which leaves a beneficial effect long after the service is over. The most vivid memories of many souls are bound up with the strains of some sweet psalm, and the best resolutions of many a man have been made under the influence of a tenderly sung hymn.

Ministers are not slow to acknowledge the value of music, not only in assisting to attract congregations for them to preach to, but in influencing their power of preaching. In many cases the spiritual results of a sermon depend very much upon how the hymn immediately preceding it is sung. If it be rendered heartily and earnestly, and with evident feeling on the part of the congregation, the minister is braced up for his work, his soul all aglow, knowing that the hearts of his hearers are open to receive his message. On the other hand, if the singing be dreary and heavy, and altogether lifeless, what a depressing effect it must have upon a man whose soul is wrapped up in his work, and who is longing to preach the gospel with happy effects upon those committed to his charge!

Choirs, and those who in any way take part in the worship-music of the church, have therefore a great responsibility thrown upon them—a responsibility, I am afraid, that is very frequently quite forgotten or overlooked. No one should enter a choir without due thought of the duties and privileges such a membership entails upon them. Persons who are so very delicate in health that they are afraid of going out when it is raining (or even when it is likely to rain) ought never to belong to the choir. Those who will only attend the weekly practice when they have nothing else to do, or when some special music is to be put in rehearsal, ought to occupy a seat amongst the congregation, for such irregular, uncertain, and altogether unsatisfactory members as these do a great amount of injury to a choir. The plea put forward by such people generally is that, as they are not paid they are free to do as they like. Such a plea only makes matters worse. If they undertake to do their part in leading the praise of the sanctuary, are they entitled to do it in a half-hearted, slovenly manner, just as they may feel inclined? Certainly not; if they undertake such a sacred duty, they should feel themselves bound to render the service in the best possible manner. The music of the sanctuary must not be allowed to take its chance any more than the preaching. The minister and organist are always in their places, or provide suitable supplies, and if every member of the choir felt equally bound in honour, the singing in many of our churches would be very much better than it now is. My rule when in active work was to ask all candidates for membership into my choir: "Can you attend regularly twice on Sunday and at the practice on Friday?" If they replied in the affirmative, I tested their abilities and decided accordingly. But if there was any hesitation as to something like regular attendance I at once declined their offer, though they gave promise of being in other respects very useful members. If the vocal worship on Sunday is to be satisfactory, there must of necessity be previous practice; and if any members of the choir absent themselves from that practice without sufficient cause, they thereby neglect to do what they have undertaken to do, and as a result they lack the preparedness to take their proper part in the music of the Sunday services. From what I can learn generally, the most irregular are the people who consider themselves the most competent, and who come in on Sunday and often spoil the effect of the singing, simply because they were not present at the practice, and therefore do not know their part; or, even if they know the actual notes, they do not know what instructions have been given with a view of securing the best effects. From such self-conceited ignoramuses may every choir be delivered.

I would, therefore, endeavour very strongly to impress every choir with the importance and sanctity of their work. It demands diligence and attention if the work is to be properly accomplished; and if we are not prepared to go in for it heart and soul, we had better retire and make way for those who are willing to undertake it earnestly, with a sincere desire to give the best of their ability to the service of God.

The singing in our churches—or in many of them at least—lacks expression. If we cannot convey to the congregation a correct interpretation of the words we sing, we fail in our work. The sentiment must come first, and the music second. So many notes may be sung in an artistic manner, like an

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exercise, but unless they clothe the words and carry the meaning of them to the hearts of the congregation, we are simply giving a performance. The want of expression is generally the result of thoughtlessness. We sing without thinking what we are singing. The words of hymns, chants, and anthems, or whatever else may be sung in the service, should be carefully studied beforehand, so as to ascertain how they can be rendered to produce the most effect. This opens a subject upon which opinions would probably very widely differ, and upon which we cannot now enter. In passing, however—and simply as examples of what may be done in this direction—I would say that in such a hymn as

"Who is this so weak and helpless?"

the choir alone might sing the first four lines, and the congregation join in the last four lines, of each verse. This gives a much greater effect than the whole body of voices singing right through, though the first four lines may be sung *pp*, and the last four lines *ff*. Some similar arrangement might be made in the hymn

"Art thou weary, art thou languid,
Art thou sore distrest?"

where the first two lines in each verse form a question, and the last two lines a reply. A person under ordinary circumstances would not answer his own question, otherwise he need not ask the question. Why, therefore, should not the effect of this query and reply be conveyed to the heart in song?

Such treatment as this makes the most inattentive worshipper notice what is being sung. He instantly turns to his book to see why one part is so soft and another so loud, and he thus has the truth placed before him in a new light. However much attention we give to the music, we must give even greater attention to the words, if we hope to reach the hearts of the congregation. Unless this be done our music becomes a performance, and we fail to grasp an opportunity for accomplishing real spiritual work.

I would earnestly urge every church to make the music as good and as perfect as possible. The standard of the music should be regulated by the abilities of the choir. If the choir can properly render music not usually found in the books compiled for church use—in the way of anthems for instance—my opinion is that such music should be sung *to* the congregation rather than *by* them. Some of the congregation may object to this because they cannot join in. To such I would always put the question, "Do you attend the choir practices with the view of learning these pieces?" If they do, and they maintain that they cannot thus learn them, then I will admit that from their point of view—which, however, is not a complete view—they may have at least *some* ground for objection. But if they do NOT attend the rehearsals (and I am sorry to say that very few of the congregation ever do), then I maintain that if they will not *prepare* to take their part in the service of the sanctuary they have no right to dictate to those who do. The question simply is this: "Is the music of the church to be reduced to the level of those who never attend a practice, and whose musical knowledge is extremely limited?—or is it to be raised to the level of those who give their services to the church, and who regularly attend the weekly practices?" What should we say of a schoolmaster who never went beyond the alphabet because some of his pupils had not thoroughly mastered it, though the diligent ones were prepared to spell words of three, four, or five syllables? This is a precisely similar case. If people will not take the trouble to learn, the blame is on their own shoulders, and they must not complain of people who are more diligent than themselves, and who ask for music equal to their abilities and culture.

It would be a great help to Church music if every member of every choir was fully impressed with the importance of the work he or she undertakes. We should remember it is a sacred work requiring enthusiastic devotion. Looking at it from merely an artistic standpoint—ignoring the religious considerations altogether—the duties should be undertaken only by those who are prepared to make considerable self-sacrifices in the cause. But when we consider that our services are given to the Church of Christ, our very best efforts should be rendered with the utmost zeal, and with a sincere desire to make the services of the Church as perfect and as attractive as possible. If we thus attack our work and throw our whole soul into it—though we may sometimes doubt whether our labours are not in vain—we shall at some future time have the satisfaction of knowing that we have to some degree brightened homes that knew nothing but darkness, and that we have been instrumental in leading people to make melody in their hearts in this life, and in preparing them to take their part in that sublime chorus of Eternity: "Salvation to our God which sitteth upon the throne, and unto the Lamb. . . . Blessing, and glory, and wisdom, and thanksgiving, and honour, and power, and might, be unto our God for ever and ever."

THE drummer of a band in a small town in Lancashire is a little man only 5ft. high. Wishing to make himself look as big as possible, he holds the drum so high that he cannot see anyone or anything in front of him. The band was in the habit of playing through the town once a week, and whenever it did so it always went in one direction.

The other day the leader thought he would change the course, and he made the alteration without saying a word to anyone. He turned down a side street for the purpose of taking the band a different way from which it had been before. The drummer, not knowing what had taken place, and being the last man, went on in the direction he had always been accustomed to, and kept on drumming as loudly as he could. After coming to the end of the tune, and not hearing any players, he stopped and moved his drum to one side to see what was the matter. He was much surprised not to see any of the band. At last he turned to the people, who were laughing heartily round him, and said:—

"Have any of you seen anything of a band about here?"

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Some Continental Contributors to English Psalmody.

Part I.—THE FRENCH SCHOOL.

By Orlando A. Mansfield, Mus.Doc., Trinity University, Toronto, F.R.C.O., L.Mus.L.C.M., L.Mus.T.C.L.
(*Author of "The Student's Harmony," etc, etc.*)

THE ordinary student of English musical history is generally taught to believe that there are at least four musical forms more or less peculiar to the musical life of these islands, in the evolution and maintenance of which forms none but purely British composers have had any material participation. These forms are usually set down as being the hymn tune, the glee, the anthem, and the Anglican chant. But, however correct this teaching may be with reference to the glee and the Anglican chant, and—with certain reservations—as regards the anthem also, it can only be accepted with considerable modification when taken to refer to the hymn tune. For the psalmody of the English people may be likened to a mighty river which, while clearly distinguishable as regards its source and line of progress, has received during its three centuries and more of flow many a tributary stream of origin and constitution vastly different to its own. Some of these tributaries, as in the case of those of German origin, are of immense size and importance; while others, such as those of French and Italian derivation, are of such comparatively miniature dimensions as to be liable to be overlooked, but for the labours of certain enthusiastic musical historians and critics.

That English psalmody should owe aught to its neighbours on the other side of the "silver streak" is an idea that the average Englishman would be disposed to ridicule. Yet, as it will be the object of this article to show, while the French contributions to the great river of English psalmody are but a tiny stream, these contributions are able to boast that they contain amongst their number some of the most popular hymn tunes of both past and present periods of the worship music of this country. And many of these contributions are even more interesting to the historian on account of their antiquity than on account of their popularity. The very beginnings of English psalmody were intermingled with a stream of French inspiration which has never lost its influence, and, if one may judge by the popularity of such tunes as the "Old Hundredth," and "St. Michael," seems likely to retain that influence to the end of time. Now these tunes, as well as that known as the "Ten Commandments Tune," which is not so popular as its companions, were brought into use in this country by the followers of Knox who fled to Geneva during the Marian persecution and the persecutions which arose in Scotland during the minority and early years of the reign of Mary Queen of Scots. From the Genevan Psalter many tunes found their way into the early Scottish Psalters, and, from these psalters, into the English Psalters of contemporary and later date. The first Genevan Psalter, of Marot and Calvin, appeared in 1542; that of Béza in 1552; while a complete edition with tunes, the name of the musical editor being unknown, was issued in 1562, and from this latter psalter no less than thirty tunes were included in the Scottish Psalter of 1564.

The authorship of the "Old Hundredth" has been ascribed to Guillaume Franc, of Rouen, who was born about 1520, and who left France for Geneva in 1541. There, in April, 1543, he was engaged by Calvin and the Council to teach the children the psalm tunes associated with the words of the first Genevan Psalter. But, his applications for increased stipend being ignored, Franc shook the dust of Geneva from off his feet, and left for Lausanne on the 3rd of August, 1545, and in the latter city he died, in June, 1570. Although he published a psalter at Lausanne in 1565, there is no evidence to show that he had anything to do with the Genevan Psalter. The tunes derived from the latter source still in use in this country, are more probably the work of Franc's successor at Geneva, Louis Bourgeois, who was born in Paris at the beginning of the sixteenth century. He settled in Geneva in 1541, and succeeded Franc in 1545. Like his predecessor, he found that High Calvinism was by no means synonymous with generosity, and after reductions had been made in his stipend, and himself imprisoned for one day for altering the accepted melodies of the psalm tunes, Bourgeois left for Paris in 1557, and beyond the fact that he was living there in 1561, nothing more is known of his history. To him probably belongs the authorship or compilation of the "Old Hundredth," and many of the other tunes of Genevan origin still used by us. During his residence in Geneva he brought out at least three different editions of music to the then Genevan Psalter, harmonising many of the tunes for private use, as the custom of the Genevan church only permitted unisonal singing, a fact which must be carefully remembered when dealing with the music of this early period of Continental psalmody. Another distinguished Frenchman was Claude Goudimel, born near Avignon, about 1510. To him has been attributed the authorship of the "Old Hundredth," and of other tunes, including "Toulon," which is set in the Bristol Tune Book to "Abide with me," although the probability is that he was only responsible for such harmonisations of these tunes as were issued under his name, not for their composition. Settling in Rome, about 1540, he founded a school of music in which he had as pupils the afterwards celebrated musicians Nanini and Palestrina. From 1555 to 1562 he appears to have again settled in Paris, where it is more than probable he became acquainted with the doctrines of the Huguenots. Eventually he removed to Lyons, then a noted resort of the French Protestants, and here he perished on August 29th,

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1572, in the provincial massacres which followed those of St. Bartholomew's Day in Paris. Goudimel published several harmonised versions of the Genevan tunes between 1562 and 1565, an edition of the latter year, published at Lyons, and intended for private use, consisting of four-part harmonisations of the Genevan tunes with the melody in the tenor. In this "Toulon" and the "Old Hundredth" are both included, as well as the "Ten Commandments Tune," and others not now so well known in this country.

Cramped from within by the Calvinistic insistence upon unisonal singing, and persecuted from without by the edicts and interdicts of the Roman Church, it is little wonder that after the death of Goudimel the stream of French Protestant influence upon English psalmody was diverted from its original course and ran apart from the main current of our national psalmody until a time almost within the memory of the present generation. To this statement there is, however, one important exception, and that a most unhappy one. Its nature will at once be clear when we mention the name of Jean Jacques Rousseau. With his religious (?) views we have nothing to do here, but their effect in the moral sphere cannot possibly have been more baneful than that of the melody known as "Rousseau's Dream" has been proved to be in the realm of English Psalmody. It seems nothing short of the irony of fate when we think that Geneva was the birthplace of this literary and philosophical celebrity. Here he was born on the 28th of June, 1712, the place and date of his death being Ermenonville, near Paris, July 3rd, 1778. Most historians have hesitated as to the exact authorship of the melody so closely associated with his name in this country, and even Sir George Grove cast a doubt upon its authenticity, as it was not included in Rousseau's "Consolations from the Misfortunes of my Life," "a collection of about a hundred romances and detached pieces," published in Paris, in 1781, "all now forgotten," we are told. Sir George further so closely associated with his name in this country, of this singularly weak effusion was in 1812, when it was published for the pianoforte, with variations, from the pen of the celebrated pianist, J. B. Cramer, by Chappell. This was in all probability the particular publication which made the theme so popular, the name of J. B. Cramer, "glorious John" as he was most aptly called, being then a name to conjure with. A somewhat modified form of the tune had appeared in London in 1788, with words by one Charles James, Esq., and the accompaniment "adapted to the pianoforte, harp, or guitar."

(To be continued.)

Manchester Nonconformist Choir Union.

EARLY English music was discussed in an interesting lecture given by Mr. Thomas Keighley to the members of the Nonconformist Choir Union in the Roby Schools, Aytoun-street. Mr. Harold Lee presided. The choral examples of music in the various periods were sung by the Albion Choir, Ashton-under-Lyne, whilst the instrumental items were played on an eighteenth-century three-stringed harpsichord.

Mr. Keighley remarked that it was much to be regretted that we had no examples of the music of very early times. There were, however, many accounts by historians which proved that not only had the people of these islands been musical, but that they had been quite equal in this respect to any other nation. The glories of the first period of music—roughly from 1400 to 1560—were chiefly ours, and if any nation could boast of the creation of artistic music it was our own. The ancient Celts were passionately fond of poetry recited to harp accompaniment, poetry, both lyric and narrative, being originally always sung, or rather chanted. For a long time the connection between the poet and musician was very close. The bards of Wales and Scotland, and their counterparts in Ireland, were held in the highest esteem. The Irish bards had a "legal" right to "free quarters," and both in Ireland and Wales the slave was denied the right to play the harp. Some of the tunes of these countries were of great antiquity, those of Ireland being famous throughout Europe during the Middle Ages. A writer about the year six hundred mentioned one of the instruments then in use, which was known in Wales as the crwth, in Ireland as the crut, and in England as the crowd. Some other early instruments were the rebeck, lute, harp, psaltery, fiddle (which is of English origin), gittern, cithern, citole, bag-pipe, shepherd's pipe, organ, hurdy-gurdy, flute, horn, trumpet, and shawm. The latter was probably the cornet of the seventeenth century and the cornetto used by Bach and Gluck. The Venerable Bede made many happy references to harp playing; one was to the effect that at gatherings it was customary to pass round the harp to each in turn, and the one who could not play upon it would slink away in very shame—as Caedmon did. The same writer referred to organs twice.

The airs and graces of church singers were strongly reprehended by the clergy in the twelfth century. Ailred, a Yorkshire abbot, said of them, "Sometimes you may see a man with open mouth not sing, but, as it were, breathe out his last gasp; again, by a ridiculous interception of his voice to seem to threaten silence; then to imitate the agonies of a dying man or the anguish of those who suffer; in the meantime the whole body is stirred up and down with theatrical gestures, the lips are twisted, the eyes turned round, the shoulders play, and the bending of the fingers answers to every note." At the end of the thirteenth century a brotherhood was established amongst the merchants of London for periodical festive meetings and for the encouragement of musical and poetical composition. Each member paid sixpence as entrance fee, and twelvepence on the day of the meeting, unless he had composed a new song, in which case "his song did quit him thereof." In referring to Scotland mention must be made of that dislike to organs and instrumental music in general in connection with church services, which now happily seemed to be dying away. Even in the early days similar views were shared by a large party in England, for in 1536 a protestation to the King by the clergy of Canterbury, styled "the playing of organs a foolish vanitie," and a Puritan pamphlet of 1586 proposed that "all Cathedral churches may be put down

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where the service of God is grievously abused by the piping with organs, and the singing, ringing, and trowling of psalms from one side of the choir to another."

In the fifteenth century a revival took place in connection with music, for which John Dunstable, an Englishman, took chief credit. He had a European reputation, and many of his works and those of other English writers about the same time were copied into choir books of continental cathedrals. In six choir books written for Trent Cathedral, and now at Vienna, there were no fewer than forty English compositions, fifteen being by Dunstable and eleven by Lionel Power. Many of these had been discovered since 1847.

It was in 1463 that we first heard with certainty of degrees in music, several being granted at Cambridge about that time. The sixteenth century gave us the first instrumental composition, and in 1530 the first printed collection of English music was produced. The collection was composed of separate volumes, and only one now remains. In fact, very little early music of any kind was left. This, however, was not surprising when we remembered that when Henry the Eighth declared himself independent of the Pope no fewer than six hundred monasteries and nunneries were demolished, and as every monastery was a permanent choir we might easily imagine that hundreds of masses and magnificats were wantonly destroyed. For the restoration of church music, it was said, we were indebted to Dr. Tye, who left many compositions, the chief one being the anthem, "I will exalt Thee." He it was who set himself the task of composing music for "The Acts of the Apostles," but he only completed about fourteen chapters. Thomas Tallis, whose life occupied sixty years of the sixteenth century, was certainly one of the greatest musicians this country ever bred. He was said to have been organist to four Sovereigns—Henry the Eighth, Edward the Sixth, Mary, and Elizabeth. One of his works, a motet in forty parts, was simply wonderful, and the tune to which we sang the Evening Hymn, "Glory to Thee my God this night," was from a larger work by him. One of the greatest Elizabethan musicians was William Byrde, whilst Dr. John Bull was another celebrated musician of this period. On the frame of a portrait of him, preserved in the music school at Oxford, was written:—

> "The bull by force in field doth raigne,
> But Bull by skill good will doth gayn."

The lecture concluded by an explanation of the various instruments of early days.

Ipswich Nonconformist Choir Union.

THE members of this society, who took part in the recent Henniker Musical Competitions, winning no less than three first prizes, and three first-class diplomas, met together in a social manner at the Langston Hall, Tacket Street, on Monday, November 24th. The chair was occupied by the esteemed conductor, Mr. Joseph Hayward, who has worthily filled that post from the commencement of the society's operations in 1889. A musical programme was gone through, including the three pieces sung at the competition; after which, Mr. R. J. Moss, on behalf of the choir, presented Mr. Hayward with a beautifully illuminated address, as follows:—

"To Mr. Joseph Hayward.

"November, 1902.

"Dear Sir,

"We, the undersigned members of the Ipswich Nonconformist Choir Union, desire to place on record the high appreciation we have of your valuable services as our conductor. We are grateful to you, not only for the careful musical training imparted, and the victories you have enabled us to gain in various competitions, but also for the unfailing patience, courtesy, and kindness displayed to us. We trust you may be spared for many years to come, and that it may be our good fortune to continue singing under your skilful conductorship.

"Believe us to remain,

"Yours very sincerely,"

(Here follows the sixty signatures of members).

The address is quite a work of art, and was executed by a former pupil of Mr. Hayward's (Mr. Sidney Moss). Mr. Hayward thanked the members for their kindness, and said he was proud to conduct such a fine body of singers, especially mentioning his indebtedness to the accompanist, Mr. T. Conder Nash. Refreshments were served round, and a very pleasant evening was spent.

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. Wm. Cole.

METROPOLITAN.

CITY.—"The Messiah" at the City Temple is an annual fixture on behalf of Alderman Treloar's Fund for Cripple Children. A crowded congregation gathered on Tuesday, December 17th, when a spirited rendering of the major portion of the oratorio was given by a choir of about two hundred voices, gathered from various Free Church choirs, who gladly assisted the members of the City Temple choir in their praiseworthy efforts on behalf of the poor cripples of the metropolis. The principals were Miss Amy Sargent, Miss Bertha Salter, Mr. Henry Turnpenny, and Mr. Montague Borwell. Mr. A. J. Hawkins conducted in excellent style with a firm beat, which kept the choir well together. Mr. W. C. Webb, A.R.C.O., was a tower of strength at the organ, where he displayed conspicuous ability, especially in the accompaniments to the solo numbers. The uniformly excellent renderings of the various items committed to the charge of the singers creates a difficulty in distinguishing any specially good numbers, but each vocalist narrowly escaped an encore for the most popular solos.

CLAPTON.—On December 8th last Mr. W. C. Webb, A.R.C.O., gave the sixth and final organ recital of the second series. Notwithstanding the wretched weather on each occasion, these recitals brought together a large and appreciative audience, which speaks for itself of Mr. Webb's popularity in N.E. London. The programme was composed of

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pieces selected by the audience from the previous five recitals. Mr. Harry Stubbs (tenor, of St. Paul's Cathedral) was much appreciated. Mr. Webb, who hopes to resume recitals on February 2nd, 1903, played the subjoined pieces with his usual skill and finish:—Fugue in E Flat (Bach), Largo (Handel), Scherzo (Hofmann), Introduction to Act III. and Pilgrims' Chorus ("Tannhäuser") (Wagner), Cantilène (Salomè), Air varie (Lemmens), Prelude to Act. III. and Bridal Music ("Lohengrin"), (Wagner), Melody (Rubinstein), Andantino in D Flat (Lemare), Grand Finale in B Flat (Wolstenholme).

ENFIELD.—The second of the series of sacred concerts inaugurated by the newly formed Enfield Musical Union was recently given at Christ Church (Congregational), when the Union choir of eighty voices gave an excellent account of themselves in "Oh gladsome light" (Sullivan) and the "Hallelujah" (Beethoven). Mr. Chas. H. Churchill conducted with marked ability, and is to be congratulated on securing such an able body of choristers. Organ and vocal solos were rendered by Mr. C. J. C. Boddington, of St. Andrew's, Stoke Newington, and Mr. Miles Mole, the well known tenor, both of whom gave much pleasure in all their efforts.

GOSPEL OAK.—An organ and vocal recital was given at the Congregational Church, under the direction of Mr. H. Gamble, the organist, on December 12th. Mr. Edwin Drewett, A.R.C.O., organist of Hare Court Church, and the German Church, Dalston, was at the organ, and played with excellent taste and effect the following pieces: Mendelssohn's Sonata No. 2; Adagio in D (Mozart); Barcarole, from 4th Concerto (Bennett); Largo from a Symphony by Dvorak; concluding with Smart's fine "March" in D. The vocalists were Miss M. Fuchs, G.S.M., who sang Gounod's "Glory to Thee" and "I will extol Thee," from Costa's "Eli," giving a brilliant rendering of the latter; and Mr. Wilson Bamber, who gave "Come, Margarita, come," from Sullivan's "Martyr of Antioch," and "If with all your hearts" (Elijah), in excellent style, also joining Miss Fuchs in the duet, "Love Divine" (Stainer's "Daughter of Jairus"). There was a good attendance, and the recital was much appreciated. A collection was taken in aid of the "Renovation Fund," the church having lately undergone repairs, etc., a chief item being the cleaning of the beautiful little organ, built about seven years ago by Wedlake and Co., of Chalk Farm, including the tasteful decoration of the front pipes, which adds much to the pleasing effect of the church.

HIGHBURY.—At the Baptist Church on Wednesday, 26th ult., Arthur Berridge's new cantata, "The Home at Bethany," was given by the choir in the church. The soloists were Miss Winnie Jenkins, Miss Florrie Stokes, Mr. Robert A. Kingston, and Mr. Alfred Jones. Miss Jenkins was particularly happy in her rendering of the music allotted to Mary. Miss Stokes, who took up the contralto solos at short notice, acquitted herself excellently. Mr. Kingston always sings well, but was especially good in the Master's admonition to Martha, "Thou art troubled about many things." And Mr. Jones, the bass, proved himself the master of all his parts, and perhaps the best appreciated number of the evening was his solo, "I may not reach the heights of grace," because of its tuneful melody. The choruses were effectively sung; the most telling of them perhaps being "O grave, where is thy victory," and the final chorus, "He is the resurrection and the life." Mr. Berridge conducted, and at the close hearty applause was accorded him and the principals. Mr. Ernest Darke, of Tottenham High Cross Church, rendered valuable assistance at the piano, and Master Harold E. Darke presided at the organ, playing as solos at the usual intervals Lemmens' "Storm Fantasia," Smart's "Andante Grazioso," and Bach's short D minor prelude and fugue.

KING'S CROSS.—On Friday evening, November 21st, an interesting ceremony was enacted in the Church Parlour of the Argyle Square New Church, King's Cross, when a handsome marble clock subscribed by the members of the choir and suitably inscribed was presented to Miss Amy Sargent, A.R.A.M., who for fifteen years had splendidly fulfilled the arduous duty of leading soprano in the above church. Mr. E. R. Mudie, hon. choirmaster, made the presentation on behalf of the choir in simple but heartfelt words, alluding to the noble but unostentatious services of the gifted lady whose irreparable loss was deeply deplored by the choir, and whose advice in the musical portion of the services had been of great value. Miss Sargent, in her bright and genial way, made a most happy yet touching reply, but would not say good-bye to her old associates, hoping to see them again as opportunity offered. Miss Amy Sargent is now leading soprano at the City Temple.

LAMBETH.—The tenth annual performance of Spohr's "Last Judgment" at Christ Church, Westminster Bridge Road, was given on Sunday evening, December 14th, and attracted a large audience. Dr. Abernethy presided at the organ in his usual masterly manner, and the organ accompaniments were supplemented by three trombones and drums. The solos were effectively given by Miss Isabel Spencer, Miss Frances Wheal, Mr. George Pownall, and Mr. W. P. Richards. Mr. J. R. Griffiths, Mus.Bac., the organist of the church, conducted.

MANOR PARK.—A very excellent performance of "Judas Maccabæus" was given in the U.M.F.C. Church on Tuesday, December 2nd, by the Manor Park Vocal and Orchestral Society, under the conductorship of Mr. F. W. Long, the choirmaster of the church. The chorus numbered about eighty voices, and had evidently received splendid drilling from their conductor. The chorus work was very fine, with a very good body of tone. A little more attention to light and shade would have been an improvement occasionally, but as a whole the performance was marked by good attack, very fine *forte* singing, and the dramatic interest of the choruses was well displayed. The solo portions were undertaken by Miss Mabel Manson, a soprano of very pleasing quality; Miss Gertrude Macaulay, whose fine contralto voice was much appreciated; Mr. Henry Turnpenny, who scored his usual successes; and Mr. Bernard Fountain, always welcome on a concert platform. The orchestra very ably supported the chorus and soloists, and Mr. Bernard Long (son of the conductor) proved himself to be a most efficient organist. Mr. Long is to be congratulated on a very successful "first performance" of the oratorio in the district.

STRATFORD.—A very creditable performance was enjoyed by a fairly large audience, of Mendelssohn's dramatic oratorio, "Elijah," given by the West Ham Choral Society at the Stratford Town Hall, on Thursday evening, December 18th, 1902, under the able *bâton* of Mr. W. Harding Bonner. The chorus and orchestra, which numbered 150, and ably led by Miss Flahey, A.T.C.L., worked well. Among the various items, mention should be made of "Yet doth the Lord," "Blessed are the men," and "Baal, we

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cry to thee." The pianissimo and forte parts were nicely contrasted. The solo portions, in such capable hands as Miss Kate Cherry, Madame Edith Hands, Mr. William Maxwell, and Mr. Arthur Walenn, left nothing to be desired. Mr. Maxwell's fine voice was heard to advantage in the beautiful air, "Then shall the righteous shine forth," which brought forth well-deserved applause. The subordinate parts were well sustained by Misses Butt, Lovegrove, Dyer, Hone, and Messrs. Bennett and Frank Bonner. Words of encouragement are due to Misses Butt and Dyer and Mr. C. J. Bennett. Mr. F. E. Swan, F.R.C.O., A.R.C.M., officiated at the organ.

PROVINCIAL.

ACCRINGTON.—On Sunday, December 7th, a fair performance of "The Messiah" was given in Barnes Street Baptist Church. The principals were Madame Fidler, Miss Alice Baldwin, Mr. Tom Sharples, and Mr. Charles Walton. The chorus, though small in number, sang creditably upon the whole, the basses being the weak part. Mr. John H. Kay ably conducted, and Mr. E. Hargreaves presided at the organ with good judgment.

BECKENHAM.—Sullivan's "Golden Legend" was very creditably performed in the Congregational Church last month, under the able conductorship of Mr. J. W. Lewis, the choirmaster. The principals were Miss Edith Hensler, Miss Phillis Grey, Mr. Samuel Masters, and Mr. Arthur Walenn. The band and chorus were well up to the mark, and the performance throughout was excellent. Mr. Lewis and his forces are to be congratulated on doing such good work in the neighbourhood.

BARROW HILL (YORKS).—On Sunday, November 30th, the Primitive Methodist Church was favoured with a visit from the Normanton Select Choir, and excellent service they rendered. In the afternoon the service of song entitled "Little Minnie" was given in a praiseworthy manner, the connective readings being given by Mr. T. Appleyard. The evening surpassed the most sanguine expectations, for although the weather was exceedingly stormy, the church was full before the advertised time. This service took the form of a musical service. The singing of the choir in the choruses "Kyrie and Gloria" ("Twelfth Mass"), "The heavens are telling" ("Creation"), "And the glory," "Lift up your heads," and "Hallelujah" ("Messiah"), and the anthem, "Lord, what is man?" (Kitchen) were rendered in a manner showing that, although few in number, they are capable of rendering the work of the best of composers. The singing of the trebles was exceptionally fine. The soloists were quite up to their standard, and were heard to advantage. Miss Rutherford sang in an excellent manner "The Brighter Day" and "Calvary." Miss Shakespeare gave "Cathedral Voices," Miss Butler "The Last Milestone," and also contributed a recitation entitled "Help at the right time." The bass part was sustained by Mr. W. Hayle, who sang "The trumpet shall sound" and "Why do the nations?" ("Messiah"). Mr. Jno. Harrison conducted with his usual ability, and Mr. A. Crewe made an efficient accompanist.—On Monday, December 1st, the Barrow Hill Choir, assisted by friends from Whittington, Whittington Moor, Eckington, and Normanton, Staveley, rendered the cantata "Jonah." The choruses by the choir were nicely rendered, the principal parts being taken by Miss Rutherford, Mr. W. Cole, Messrs. Luke and Martin, and Messrs. Bottoms and Rooke. Mr. S. Smith conducted, and Mr. Fearn accompanied, assisted by a string band.

EGHAM.—On November 20th a very successful concert was given by the Congregational church choir and friends. A sum of money was raised, including a donation, sufficient to purchase thirty new choir books, containing hymns, chants, and anthems.

ELLAND.—An organ recital was recently given in the Congregational Church by Mr. S. E. Worton, R.A.M. A large audience testified in no unmistakable manner their appreciation of the musical treat provided. Mr. Worton's selections were drawn from the works of Tietz, Merkel, Mozart, Macfarren, Guilmant, and Gounod, and also included two from his own pen, for the last of which—"Variations on a Hymn-tune" and an improvisation on one of Sankey's tunes—he was compelled to bow his acknowledgments. Miss Clark and Mr. Walker rendered vical items in splendid style.

EXMOUTH.—Mr. F. Heddon Bond, M.A., F.R.C.O., has been appointed organist and choirmaster at Dale Street Wesleyan Church, Leamington.

GLASTONBURY.—On December 7th "Choir Sunday" was celebrated at the Congregational Church, when Mr. Wilfrid Chamberlain—who recently left for Bournemouth—returned to preside at the organ. His playing was much appreciated, as usual. The music of the day was well rendered throughout. The pastor, on behalf of the choir and friends, presented Mr. Chamberlain with a travelling-bag and illuminated address, as a token of their regard for him.

GLOSSOP.—On Sunday afternoon, December 14th, the annual performance of "The Messiah" was given in Wesley Chapel by a band and choir numbering about 100 performers. The principals were Madame Hayman, Miss Corless, Mr. Wentworth Minty, and Mr. Hugh Spencer. Mr. A. Sidebottom was leader of the band, Mr. H. Fielding presiding at the organ, and Mr. E. Waterhouse, J.P., conducting. There was a special musical service in the evening, when selections were given from the works of Mendelssohn, Handel, Haydn, Gounod, and Barnby, in which all the afternoon performers took part. On both occasions there was a large audience, and everything passed off exceedingly well.

LINDLEY.—The Sunday-school anniversary hymns and anthems were repeated in Zion Chapel on November 23rd. Large congregations assembled, the spacious sanctuary being crowded in the evening. The Rev. J. Le Huray, a former minister, preached, and Mr. S. E. Worton, R.A.M. (Hon. Cert.), was at the organ, and had charge of the music. At the close of the evening service the minister expressed himself as highly delighted with the music, and said it reflected the greatest credit on the choirmaster, choir, and scholars alike.

LUTON.—An excellent performance of "Athalie" (Mendelssohn) was given in Chapel Street Wesleyan Lecture Hall on December 10th, under the able conductorship of Mr. Sidney Bennett. The band and chorus numbered altogether about 200 performers. The principals were Miss Stella Maris, Mrs. W. R. Jeakings, Miss Lilian Gardner, and Miss Ethel Chandler. Mr. Fred Gostelow was at the piano, and Mr. Geo. Underwood at the organ. The large audience greatly appreciated the concert from beginning to end.

MANCHESTER.—The "Messiah" performances at the various Free Churches in Manchester and district commenced at an earlier date than usual—Rydal Mount Wesleyan Church leading the way on December 3rd. With a regular choir of forty voices

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Mr. John Taylor, the conductor, could almost have dispensed with outside assistance, but many friends from churches far and near arrived to render help. The vocalists were Madame Pashley, Miss Bella McKenzie, Mr. Giovanni Raffo, and Mr. H. Pashley. Unfortunately Mr. Raffo was unable to do full justice to the tenor solos owing to a severe cold, but the other artistes acquitted themselves well, and Miss Thomas, the clever young organist, played the accompaniments excellently.—On December 6th a first-rate rendering was given at Gravel Lane Wesleyan Church, and Mr. T. J. Bailey, who was only recently appointed organist at this church, must be congratulated on the result. Mr. Bailey is well known in musical circles in this district as one of the foremost oratorio accompanists, and he has rapidly improved the choral singing at Gravel Lane. Its own choir was assisted by members of the Hallé Choir and the Nonconformist Choir Union. The vocalists were Madame Fidler, Miss Jessie Young, Mr. Bertram Smith, and Mr. Wilfred Edge. The quartette was an excellent one, Madame Fidler singing the soprano solos in a delightful manner. Mr. W. A. Young wielded the baton, and fully controlled the hundred or more voices.—On the following Monday the ninth annual "Messiah" performance took place at the Moss Side Baptist Church, where, before a crowded audience, a choir of upwards of 150 members of the Hallé Choir and the Nonconformist Choir Union sang Handel's grand choruses. Mr. Granville Humphreys, the able leader of the N.C.U., was again at the conductor's desk, and with the exception of a late entry on one occasion by the tenors, the choruses were sung magnificently. Madame Radford sang the soprano solos in excellent style, and Miss Agnes Paddon gave a very impressive rendering of the solos, "He shall feed His flock" and "He was despised." The tenor vocalist, Mr. Harry Smith, was in magnificent voice, and with the exception of a slight error in his last solo, performed his task well. Mr. H. Pashley (of the Hallé Concerts) sang the bass solos, and aroused great enthusiasm at the conclusion of "Why do the nations?" Mr. J. W. Turner, the church organist, and hon. organist of the N.C.U., played the accompaniments in his usual able manner.——The choir anniversary of Radnor Street Wesleyan Church was celebrated on Sunday afternoon, Dec. 7th, when many choralists from neighbouring churches assisted the regular choir. The programme was certainly a change from the usual one in vogue at this time of the year, but it is doubtful whether a "musical mixture" of this kind is an entirely satisfactory form of service. Commencing with extracts from Mozart's "Twelfth Mass," set to Protestant words, the congregation listened to the bright solo from Handel's "Joshua," "O had I Jubal's lyre," followed by a somewhat dismal song, "The valley of shadows"; then, from Sullivan's song, "Thou'rt passing hence," to three selections from "St. Paul," and after the collection the programme suddenly changed to spring time and Haydn's "Creation," "With verdure clad," etc., concluding with a fine performance of "The heavens are telling." The choruses had been well rehearsed, and Mr. Bradburn conducted with considerable skill. Mr. H. Pashley's rendering of "Thou'rt passing hence" was the gem of the service, and other solos were well sung by Madame Pashley, Miss Dunderdale, and Mr. E. P. Jones. Mr. A. E. Tabor presided at the organ, and in addition to his duties as accompanist, he gave three organ solos in very good style.

MOSS SIDE, MANCHESTER.—A church with an accomplished choirmaster in full sympathy with the work of the church is an acquisition to be desired by all; but when in addition, the members of the church also willingly work with him, the pastor and congregation have something to be proud of. Such is the happy condition at Moss Side Baptist Church, where Mr. J. W. Turner (hon. organist of the Manchester N.C.U.) is organist and choirmaster. On Friday, November 21st, to assist the work at a mission connected with the church, a very good concert was given. Owing to the variety of talent among the singers there was a very long programme, which contained part songs, songs, duets, and humorous selections. The latter were given by the choirmaster, and received great applause. The choir rendered "The River Floweth Strong" (Rogers) and "Merry Boys Away" (Bishop) very artistically, but in "Eldorado" (Pinsuti) some of the singers appeared not to be familiar with it, and the rendering was noticeably far below the former pieces. "When the wind bloweth in" (Smart), by Miss Egerton and Mr. Harry Hartley, was one of the most artistic renderings of the evening. Miss Bertha Platford attempted Weber's "Softly Sighs," but failed to produce the dramatic effects that are possible. She has a nice, bright voice, and with careful training will make a good singer. Mr. Harry Hartley was recalled for "The Bedouin Love Song," and gave "The Yeoman's Wedding," in very good style. Solos were also given by Misses Egerton, Adams, Gertrude Edwards, and Messrs. Fallows, Bellis, and Mosley. The prize quartette (N.C.U. Competitions, 1902), gave the test piece, "The Lord is nigh" (Sullivan). To add to the enthusiasm of the choir they were favoured with a large and enthusiastic audience, whose warm applause must have been very gratifying to the singers and choirmaster.

TUNBRIDGE WELLS.—A meeting of organists, choirmasters, and choir members of the principal Free Churches of the town and Tonbridge was held in Mount Pleasant Congregational Lecture Hall on December 11th, Mr. F. H. Brackett presiding. Mr. Minshall attended as a deputation from the central Nonconformist Choir Union, and pointed out the advantages of forming a local Union. Most of the choirmasters present favoured the idea of the formation of a Union, and the choir members seemed to be of the same mind, especially those who had some years ago attended the Crystal Palace Festival. Some discussion followed, in which Messrs. Brackett, Baldwin, Starmer, Prior, and others took part. Finally a committee was formed to inaugurate a Union for the district.

WALSALL.—In connection with the Trinity Wesleyan Church Adult Bible Class a very successful service was held recently. The service of song, entitled "Elias Power," was very efficiently rendered by the choir. The organist (Mr. H. J. Berwick) and choir deserve great praise for such good work, thereby providing the large audience with a more than usually helpful and inspiring service. Mr. Enoch Evans gave the connective readings, and he did his part exceedingly well. Many of the congregation, when dispersing, expressed their pleasure, and also a hope, that a repetition would be given in the early future.

WESTBURY.—A new organ has been presented to the old church, of which the Rev. J. Clarke, B.A., is pastor. The donor does not wish his name to be known.

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Recital Programmes.

Laygate.—In the Presbyterian Church, on December 3rd, by Mr. T. W. Ritson, Mus.Bac., F.R.C.O.:—

Grand Fugue in G Minor	*Bach*
Larghetto from Second Symphony ...	*Beethoven*
Barcarolle from Fourth Concerto	*W. S. Bennett*
Scherzo from Fourth Symphony	*Gade*
(*a*) Die Frage (The Question)	*Wolstenholme*
(*b*) Die Antwort (The Answer)	*Wolstenholme*
(*c*) Capriccio in B Flat	*Capocci*
(*a*) Cavatina	*Widor*
(*b*) Toccata from 5th Organ Symphony	*Widor*

Studley.—By Mr. Wm. Lawton, in the Wesleyan Church, on November 24th:—

Overture—"Semiramide" ...	*Rossini*
"Harmonious Blacksmith"	*Handel*
Toccata in F Major	*J. S. Bach*
Selection—"Tannhäuser"	*Wagner*
Allegro in B Flat	*Lemmens*
Gavotte in F Major	*Roeckel*
Hungarian March	*Liszt*
Organ Concerto (Cuckoo and Nightingale)	*Handel*
Storm Fantasia	*Lemmens*
Military March in E Flat	*Wely*

Tiverton.—By Mr. Heddon Bond, M.A., F.R.C.O., in the Wesleyan Church, on December 9th:—

Toccata and Fugue in D Minor	*J. S. Bach*
Andante in A Flat	*Hoyte*
Offertoire in B Minor	*Baptiste*
Variations on a Hymn Tune	*Steane*
March Joyeuse	*Jackson*

Exmouth.—By Mr. Heddon Bond, M.A., F.R.C.O., in the Wesleyan Church, on December 4th:—

Prelude and Fugue in D Major	*Bach*
(*a*) Romance in B Flat	*Pullein*
(*b*) Allegretto in A	*Archer*
Marche Funebre et Chant Seraphique	*Guilmant*
Variations on a Christmas Hymn ...	*Smith*
(*a*) Serenata	*Moskowski*
(*b*) Allegretto Cantabile	*Vincent*
March—"Pomp and Circumstance" ...	*Elgar*

"In Choirs and places where they sing" tune-books and music get rough treatment. Sometimes this may be through excitement or carelessness of the singers, but more often through old age. How annoying for singers to discover that leaves are loosened or even missing. It spoils their work to have to "look over" with their neighbour. We are glad to find there is a practical remedy. The Music Binding and Repairing Works, Wantage Road, Reading, have favoured us with samples of their work, which we can say is excellent. They take, we are advised, books with loosened leaves and return them at moderate charges "better than new," and even supply missing portions. The old books, worn by diligence, are certainly better than new, as they so often contain instruction marks made at the dictation of the choirmaster.

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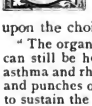

THERE are various ways of "raising the wind" to purchase a new organ. The organist at Dr. Aked's church in Liverpool has adopted a humorous method, which deserves to be successful. In his annual report upon the choir work he says:—

"The organ, in spite of its old age and infirmities, can still be heard, and notwithstanding its chronic asthma and rheumatism, has, goaded on by the kicks and punches of the organist, made pathetic attempts to sustain the efforts of those who 'sing praises unto the Lord.' The organist has managed (with increasing weariness, and in spite of his anticipations) to stand the strain of another year's service. He hopes that, by constant training and exercise, he may be able to keep strength sufficient to preside over the elderly and long-suffering instrument still another year; failing which, however, this report will be his twelfth and last."

Dr. Aked's church seats 1,400, and we understand that recently on several Sunday evenings 1,800 people have been crowded into it. Surely there ought to be no difficulty in procuring a new organ under such circumstances.

****

Hymns frequently lose much in translation. But in Mr. F. A. Jones's new book on "Famous Hymns, and their Authors," we find a very queer specimen. "Rock of Ages" was once translated into Hindustani by an enthusiastic native convert, whose rendering, literally translated, reads:—

"Very old stone, spilt for my benefit,
Let me absent myself under one of your fragments."

This beats "I was a wandering sheep" being translated into "I was a wandering mutton."

****

There are frequent complaints that orchestral concert givers include so little English music in their programmes. Mr. T. R. Croger, in an interesting letter to the *Orchestral Times*, states that he recently sent to nine of the best known music publishers for their full catalogues of Instrumental Chamber Music. On examination he found that these nine catalogues contained 1,161 works by foreign composers, and 107 by English composers. Of the 107 works 39 were merely "arrangements," so that only 68 original compositions were found in the lists! Mr. Croger thinks the fault lies largely with the English publishers, who show insufficient enterprise. If they gave a greater supply, a greater demand would be created.

****

Foreign men of means have always given musicians more opportunity and encouragement than wealthy Englishmen, Mr. Croger thinks. Let us quote what he says:—

"Lord Lonsdale keeps over a hundred horses, vehicles of every conceivable kind, he always drives out with postillions and outriders, and he keeps a regular army of grooms and others connected with his stables. All honour to him for it; a man who does so much for the cultivation and improvement of the horse, without soiling his good name, and that of others, by disreputable practices, which are *sometimes* associated with horses and horsey men, deserves our warmest thanks; but what about our musicians? Would not a permanent orchestra add to the lustre of such a noble home as Lowther Castle? If he would spend some of his great wealth in fostering English art we should be doubly grateful. Think what such men as the Marquis of Salisbury, the Duke of Westminster, the Duke of Bedford, the Marquis of Bute, the Duke of Portland, and many more, could do for English music if they would take it up for its own and their country's sake!"

****

The formation of municipal orchestras will probably do something for British composers. At Bournemouth, for instance, a band of thirty-five most capable players, conducted by Mr. Dan

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Godfrey, Jun., is maintained by the Corporation all the year round. During the winter sixty symphony concerts are given, and we understand that nearly every English composer of any note has been invited to conduct some of his own works. The programmes are in every way excellent, and it is satisfactory to know that such enterprise on the part of the town authorities has met with much success. The band costs £6,600 a year, but at the present moment there is a profit in hand of about £1,200. Many other corporations might follow the example of Bournemouth with advantage.

****

There is a proposal to have a six days' festival of English music in London in the autumn, the choir to be the Sheffield Festival Chorus and the band to be the Queen's Hall Orchestra. The arrangements are not yet complete, but if the scheme is carried out it will be a move in the right direction.

****

Mr. J. P. Sousa has had his bumps felt by a phrenologist, who gives his verdict in the *Popular Phrenologist*. The interviewer expected to find Sousa a consequential, egotistic, masterful, dominating, impulsive, and passionate individual. As a matter of fact, judging of him phrenologically, he found him the reverse of all this. A more genial, unobtrusive, manly, and considerate individual he has rarely seen. He possesses marked business capacities, great musical abilities, high ambitions and ideals; a wiry, robust physical constitution; an exceedingly practical type of mind; great mental and physical vigour; strong powers of endurance; marked capacities for acquiring practical experience, and ready tact in adapting himself to the exigencies of the moment with great powers of command; and is unique as a leader in his profession. He has a well-shaped head, the circumferential measurement of which is 23 inches; length, 7 9-10ths; width, 6 1-10th inches. Each group of organs is well represented, and working harmoniously in combination give him a highly practical intelligence and marked executive qualities. Though exceedingly versatile, yet he is a man of decided aims and purposes—essentially a worker, director, and leader.

****

The organ in the Aquarium, which is said to have cost about £2,000, was purchased at the recent auction by the Wesleyans. The instrument is to be placed in the new building to be erected on the site.

Passing Notes.

I AM writing these notes in a country inn "a hundred miles from anywhere," as Sidney Smith remarked of his Yorkshire parish. "You don't know anybody there," said my town friends, compassionately, when I announced my intention of taking the week-end here. "That's just why I'm going," I replied. But there are inconveniences in being a hundred miles from anywhere, especially if you have the misfortune to be what is grandly called a "man of letters." Half an hour ago Mr. Minshall wired that the manuscript of my "Passing Notes" had not reached him. Now I wrote the "Passing Notes," and posted them, before leaving town. Where they have "passed" to I cannot tell—have no means of finding out. What is clear is that I must write a second set of notes. But in a country inn a hundred miles from anywhere? At the present moment a dancing master is busy with his fiddle in the kitchen, and the maids are almost indecorously hilarous. Obviously I cannot make a passing note out of the fiddler, and there seems to be no other music in the whole place. I ransack my travelling bag. There isn't a single magazine in it, and there are just three books—Pepys' immortal Diary, Mr. Croger's "Notes on Conductors and Conducting," and Mr. Gregory Mason's "From Grieg to Brahms." Well, suppose we have a chat about the books.

It will be two hundred years on the 26th of May since Samuel Pepys was brought from his house at Clapham in "a most solemn manner," and laid to rest in the church of St. Olave, Hart Street. I hope there will be some sort of celebration of the bi-centenary. For think what we owe to Samuel Pepys! We could no more spare him from our literature than we could spare James Boswell. He is the one writer who has made absolutely candid confessions. Rousseau confessed, of course, but Rousseau, as Mr. Laag has said, could not be candid five minutes together. St. Augustine confessed, too, but saints are heavily handicapped when it comes to setting themselves before the world in a diary. Samuel Pepys was no saint. With Mr. Lang, we might perhaps describe him best by saying that if ever any man was his own Boswell, that man was Pepys. He had Boswell's delightful appreciation of life; writing in cypher, he had Boswell's shamelessness and more, and he was his own hero.

But what has all this to do with music? Well, everybody knows that Pepys was an excellent amateur musician, and that his diary makes constant reference to the divine art. Sir Frederick Bridge has been finding material for (I think) three lectures in these musical references. The diarist was indeed passionately fond of music. It is "the thing of the world I love most," he said. Johnson declared that if he had learnt to play the fiddle he would have done nothing else. Pepys' fondness for music often made him fear that he was giving up too much for it. His particular accomplishments were singing and playing on the flageolet, the lute, and the German flute. He was very anxious that Mrs. Pepys should learn to sing. In the matter

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of the "scales," which he set about teaching her himself, Mrs. Pepys was "apt beyond imagination." But when it came to singing, the "poor wretch" was as little proficient as Charles Lamb. "Her ear," wrote Samuel, "is so bad it made me angry, till she cried to see me so angry." Aren't you sorry for Mrs. Pepys?

Luckily for Mrs. Pepys there were other ladies of her husband's acquaintance whose ears were no better. There was Betty Turner, for instance. "What a beast she is for singing," wrote the diarist. "I would not hear her again for forty shillings. She is worse than my wife." Of the playing of Betty's sister he said it was enough to make him sick. "And yet I was forced to commend her highly." Diplomatic diarist! Pepys even tried his hand at composing music. He was not enthusiastic about Shakespeare as a dramatist, but this did not prevent him setting "To be or not to be." I believe one at least of his pieces was given a hearing at Sir Frederick Bridge's lectures. But perhaps this is enough about Samuel Pepys. Look him up for yourselves. You will find him interesting from every point of view—on the musical side, as I think, especially so. And don't be too hard on him when you find that he slept in church!

Mr. Gregory Mason's book is a genuine piece of literature—I mean that it is written in a fine literary style, which is seldom to be said of books written by musicians. I am particularly struck with Mr. Mason's appreciation of Tschaikowsky. Musical people have gone mad over the "Pathetic Symphony," why I can't quite understand. It is a fine composition, certainly, but it seems to me to preach a sort of gospel of despair; and surely in these days we want optimists, not pessimists. No doubt there are people who like to indulge in the "luxury of grief." But it isn't a healthy feeling. "I mean to make people happy by my music," said Haydn. That is the right way. Mr. Mason thinks that Tschaikowsky was not altogether the misanthrope that his admirers take him to be. I am not so sure. One winter day he stood up to the waist in the middle of a river, hoping to "catch his death of cold." He was tired of existence. What can you expect from such a man but a "Pathetic Symphony"? As a matter of fact the Tschaikowsky biography is one of the most depressing pieces of musical literature that we have.

Mr. Croger's little book has reached a second edition. It well deserves the distinction. I am of those who think that a great deal too much is being made of the conductor nowadays. But when I say that, I mean the big conductor—Richter, Lamoureux, Sousa, and the rest. These men get credit for much that is really due to the particular band they may direct. But there is the conductor of what I may call the rank and file. He is an absolute necessity—not a mere ornament, as I contend that the big conductor often is—and for him this work of Mr. Croger's is a veritable *vade mecum*. The late Mr. W. T. Best once told me of a certain country conductor who "contrived to die in his bed instead of being given to the larger fauna." If you follow Mr. Croger you need not fear the larger fauna. And now, having written a second set of "Passing Notes," I am really "at ease in mine inn."

J. CUTHBERT HADDEN.

Nonconformist Choir Union.

A MEETING of choirmasters of the Free Churches of North and North-East London was held at the Downs Baptist Chapel Lecture Hall on Saturday, January 31st. The meeting was initiated by Mr. W. C. Webb, A.R.C.O., the organist of the church, and one of the most active of the members of the Executive Committee of the Nonconformist Choir Union, and was successful in raising interest and attracting support from a goodly gathering of representatives from over twenty choirs, while apologies for non-attendance, coupled with requests for information regarding the working of the Union, were received from a further number.

By the kindness of Mrs. Hickman, a tea was provided prior to the meeting, a welcome and much-appreciated feature.

Mr. E. Minshall (President of the Union) was voted to the chair, supported by Mr. T. R. Croger, the Secretary, N.C.U., and short speeches were delivered by Mr. A. L. Cowley (Tottenham) and Mr. C. E. Smith (Regent's Park), a former organist at the church, who both testified to the usefulness and help which the Union's programmes had been in their respective centres, and extolled the work of the Union in the improvement of the music in the churches. Mr. Dean (Highbury) was also in hearty sympathy with the operation of the Union, and advocated the co-operation of the ministers, who, by reason of the improved work in their choirs, should give the Union their hearty support.

Mr. Minshall instanced the Folkestone Choral Festival Service, in which every minister in the town is allotted a place in the programme, a feature very heartily adopted by all the participants. Mr. T. R. Croger's "few words" were of his usual inspiring order, and formed a valuable contribution to the practical character of the gathering. Mr. Webb, after giving a few interesting details of the origin of the meeting, moved the formation of a local Choir Union. The proposal was seconded by Mr. Harris, and a committee was appointed to carry the matter through. Mr. Whitbread was in favour of an immediate start with an oratorio, but the general feeling was in favour of a strong rally for the Union's Crystal Palace programme, and Mr. Minshall announced that the choirs in the districts represented (N. and N.E.) would be asked to sing the portions of the programme which were to be taken by a "select choir."

The usual votes of thanks to the deacons for the use of the room, Mrs. Hickman for the tea, and to the chairman for presiding, were carried in a very enthusiastic fashion.

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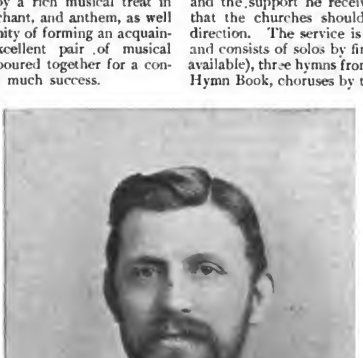
Music at Manor Park United Methodist Free Church.

A PRACTICAL reply to the oft-repeated question, "Does music attract the people?" is furnished by the brightly-conducted and well-attended services at this church. A visit paid on a recent Sunday evening was rewarded by a rich musical treat in the rendering of hymn, chant, and anthem, as well as affording the opportunity of forming an acquaintance with a very excellent pair of musical enthusiasts who have laboured together for a considerable time with very much success.

Looking back for a period of ten years we find a young minister appointed to the church—his first full charge. His native Yorkshire air had been charged with music, and from his boyhood he had been a lover of the divine art. Finding his sphere in the preaching of the Gospel, he added to the spoken message the "handmaid of religion," and sought for a capable and earnest man, of consecrated life, for his musical co-worker in the high office to which he himself had been called. So it was that the Rev. T. Sunderland found in Mr. F. W. Long a kindred spirit, and a happy association was commenced which has lasted until the present time, and would doubtless continue did not the "circuit" system remove the minister to another part of the metropolis.



MR. F. W. LONG.

Mr. Sunderland, who is an attractive speaker, found many opportunities of addressing P.S.A.'s and other similar meetings and determined to start a "musical service" on Sunday afternoon, which has continued for seven years, the services being suspended during the summer, except for the first Sunday in each of five months. Encouraged by his success during the first two or three years, Mr. Long had meanwhile enlarged his musical knowledge and experience, so that when the new departure was made, he was equipped to the extent of presenting Schubert's and Beethoven's Symphonies, with other similar works. The choir and orchestra now number about seventy, and every service is attended by a crowded audience, drawn from all classes. Mr. Sunderland believes that neither Ritualist nor Sunday League Agnostic should have any monopoly of the best sacred music, and the support he receives warrants his opinion that the churches should do more in the same direction. The service is almost entirely musical, and consists of solos by first-class singers (the best available), three hymns from the Chapel (U.M.F.C.) Hymn Book, choruses by the choir, and sometimes a very short address from the minister.

The splendid music rendered on Sunday afternoon soon created a demand for better music at the morning and evening services, and although the improvement demanded involved an extra night for choir practice, the enthusiasm of the conductor and the self-sacrifice of the members proved equal to the occasion, and for some few years the double practice has been a fixture. The average attendance is good, and the works rehearsed include anthems, chants (to Westminster "pointing"), and festival settings of the Te Deum, including all the best composers.

The morning service always includes chant and anthem, with often an extra item, and the evening service is of a like attractive character. The service under notice commenced with an Introit, Farrant's "Lord, for Thy tender mercies' sake," which was sung with rare expression and acceptability. Mr. Long occupies a seat in front of the congregation, and has a stand for music and baton (rarely used) before him. The direction given by the hand proved quite sufficient to produce the best results, although the baton was used during the anthem later on in the service. The first hymn was "Crown Him with many crowns," which was sung with the fine vigour to which "*Diademata*" lends itself. The organist, Mr. Bernard Long (son of

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the conductor), displayed excellent taste in leading the praises of the congregation, and the singing was particularly hearty and full. The chant was well rendered, with careful attention to "pointing" and *tempo*. Hymn 504, "Lord, speak to me," formed a pleasant contrast to the previous hymn, although it was equally well sung. The sermon was brief and bright, a fitting discourse, with many points of excellent stimulus and help to the hearers, most of whom were gathered from "those who work," and explained much of the popularity of Mr. Sunderland's ministry. The anthem was Stainer's "What are these?" in which the choir showed to great advantage—expression, blend of voices, and "attack" being excellent. The closing hymn, "Sweet Saviour, bless us ere we go," was a fitting ending to a helpful and inspiring service.

At the close Mr. Long very willingly gave a few of the foregoing particulars, and expressed regret that he was not "up to the mark," so that only easy work had been done. He referred the visitor to the pastor for further particulars, and Mr. Sunderland kindly spared a few minutes. He was loud in his praises of the enthusiastic efficiency of Mr. Long, and had some very hearty words of thanks for his choir. From the resultant conversation it was learnt that the church makes an annual grant of £35 for music, which is made to cover all expenses. "No church in the parish makes so much of music as ours," said Mr. Sunderland, "and we have some good things on every little while." Successful renderings of "Messiah," "Elijah," "Judas Maccabæus," "Hymn of Praise," and "Hear my Prayer," have been given with crowded audiences every time. Since the visit to the church the choir and friends have given a first-rate performance of "Elijah" at the new Town Hall in aid of the funds of the local hospital, with good financial results.

A visit to the choir library bespoke an acquaintance with a wide range of anthems, the majority of which had been adopted after mutual examination by minister and choirmaster. The variety also showed how the taste and ability had risen as the years passed.

A reference to "Councillor" Long revealed the fact that our friend is a member of the Borough Council of East Ham, and the pastor also pleaded guilty to a like distinction. "And Vice-Chairman of the School Board," added Mr. Long, "returned at the top of the poll on two occasions with a total of nearly 11,000 votes last time." From which it would appear that the parson is not one of the "easy-going" sort; indeed, his public-spirited policy has been productive of definite good. Mr. Sunderland's other activities include the editing of a monthly local magazine, with 10,000 circulation, and the oversight of a concert on Saturday evenings in the Lecture Hall, crowded with young people, who are thus kept from evil and put in the way of getting good.

A question as to the spiritual advancement of the church elicited a very satisfactory reply. Not only has the church quadrupled its membership during Mr. Sunderland's ministry, but the income is almost

REV. T. SUNDERLAND.

six times larger. As might be expected, where music reigns, officials and members work hard and pleasantly. The progress of the church is the more remarkable as quite a number of members were spared to form a new church in the neighbourhood quite recently.

Very deep regret was expressed at Mr. Sunderland's impending removal to Herne Hill, although he will carry with him the earnest wishes of all his people for great success in his new sphere. He will doubtless carry on his musical work if any opportunity offers, and so, out of present disappointment there may arise future benefit. Mr. Sunderland's "probationary period" of four years was spent in Battersea. The occurrence of Mr. John Burns's candidature during the time was heartily endorsed by the young minister, who worked hard for Mr. Burns's return, not altogether from the standpoint of agreement with all that the candidate said or did, but from a conviction that "men like Burns are an acquisition to Parliament." Which leads the writer to say that "men like Sunderland are an acquisition to" the ministry, and to express the earnest desire that their number may be increased in all branches of the church.

Owing to great pressure on our space this month several paragraphs of Church News are held over.

There are copies of the book of music for the Nonconformist Choir Union Festival on June 13th still on sale. An early application should be made to the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, London, E.C.

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Miniatures.

EDITH GROVE (WEST BROMPTON, S.W.) CONGREGATIONAL CHURCH.

The music at Edith Grove is under the care of Mr. Wilfred Layton, son of Mrs. Mary Layton, F.R.C.O., and, as might be expected, is well planned and ably executed. The choir is small, and is mostly composed of young singers, with a preponderance of ladies' voices. As the church is in a transition stage (a new minister having been appointed, but not yet able to commence his ministry), an improvement in this direction will doubtless follow as the congregation becomes enlarged. The music on the occasion of a recent visit at an evening service was well sung and tastefully accompanied. Mr. Layton does not attempt any greater thing than to support the choir and an occasional unaccompanied verse was introduced with good effect. The order of service contained a chant in two parts, sung with good attention to the "pointing," the usual number of hymns, in which the people joined with good effect, and an anthem—Barnby's "Abide with me." The solos were taken by members of the choir; the bass showing more especially signs of attention to good training. The scarcity of tenor voices rather spoilt the "balance" of parts, but the singers lacked nothing in "attack" and expression. Mr. Layton has a good field for the display of his best talents, although the opportunity is somewhat cramped by the comparatively small organ, which would bear enlarging. It would be an added advantage if the back rows of singers were raised a little from the level of the front row, as much of the power is lost before it reaches the congregation. It is a very distinct advantage to the church to have the occasional hearty co-operation of Mrs. Layton. Already two oratorio performances have been given under her leadership since her son's appointment, and there is promise of "more to follow." If the circumstances of the church under the new ministry enlarge and improve up to the present standard of the music, a season of great prosperity is before the church, which has suffered somewhat of recent years by reason of a meagre attendance.

WESTBOURNE (Nr. BOURNEMOUTH) CONGREGATIONAL CHURCH.

Westbourne is a new and rapidly rising suburb of Bournemouth. The Baptists, Wesleyans, and Congregationalists all have handsome new churches well situated on the main thoroughfare.

The Congregational Church, under the pastoral care of the Rev. A. Martindale, is a very well designed building, especially internally. The pews all face the pulpit, a great advantage. It is lofty and good for sound; and the appearance generally is pleasing to the eye.

The organ is in a gallery behind the pulpit. It is not a large instrument, but is sufficient to sustain the psalmody, the diapasons being full and round in tone. Mr. W. Chamberlain has recently been appointed organist. He is a careful player, and accompanies the service judiciously.

The choir is small but capable. When we visited the church there were only nine singers, but they sang an anthem (during the offertory, unfortunately) with much refinement and taste. There is an excellent soprano leader, and one of the contraltos has a strong voice. A little less slurring among the trebles would be an improvement.

The congregational singing is hearty and general, and the well known tunes went with a good swing. The chanting, too, was creditable.

Mr. Martindale is an interesting preacher, and his sermon was not too lengthy. But the whole service took an hour and thirty-five minutes, which, to ordinary mortals, is too long. A really popular service does not exceed eighty minutes.

The Late Dr. Joseph Parry.

We regret to record the death of Dr. Joseph Parry, the well known Welsh composer, which took place on February 17th, at Penarth, near Cardiff. Dr. Parry was a prominent figure in musical circles in Wales, and his services were in frequent demand as an adjudicator at Eisteddfau and as conductor of Psalmody Festivals. He was organist at various Nonconformist churches in Aberystwith, Swansea, and Cardiff for many years. A native of Merthyr Tydfil, the son of an ironworker there, the deceased spent his early years following the same trade as his father, first in Wales and then in America.

Whilst in the States he turned his attention to music, and, coming to England, he graduated Mus.Bac. at Cambridge, being the first Welshman to attain that distinction. He returned to America, but in the early seventies came back to Wales as a lecturer on music at University College, Aberystwith. Subsequently he established a musical institute at Swansea, and about ten years ago went to Cardiff as a lecturer on music at the University College there.

His compositions have attained considerable popularity throughout Wales and America, and one of his oratorios was produced at the Cardiff Festival in 1893. He also wrote several operas, the latest of which, "The Maid of Cefn Ydfa," was recently produced at Cardiff by the Moody-Manners Opera Company. He wrote many tunes, one of which, "Aberystwith," usually sung to "Jesu, lover of my soul," is a great favourite.

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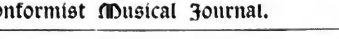
Concerning



BY J. R. GRIFFITHS, MUS.BAC.

PERHAPS no harvest-tide hymn ever attained greater popularity than that which forms the subject of the present paper. It is, indeed, so well known that most of us must doubtless feel surprised when we recall the fact that only about thirty-five years have elapsed since the words and tune first found a place in a recognised English tune book. Like the good seed scattered on the land, the hymn and its melody had *their* sowing time, and a long period had to pass between "the seed-time and the harvest." For in the case of both words and music, more than a hundred years have come and gone since they were originally set down in print.

Concerning their history there is much to say that is interesting. For some time the tracing of the tune was most difficult, and until recently the earliest books in which the writer found it were those published *after* 1850. But as its composer died in the year 1800, it was evident that a gap of at least half a century had to be accounted for. At last, through the help of a friendly enthusiast, this difficulty was overcome, and the results of the researches will be found in the following sketch. And if it does not pretend to be final and exhaustive, it will at least trace the melody down to the life-time of the composer, and make the matter easier for further investigation — should any be possible.

Let us begin, however, by first considering the origin of the words, and by saying a little about their author—Matthias Claudius, a well-known German poet. Claudius was born August 15th, 1740, at Reinfeld, a little village about twenty minutes' railway ride from Lübeck, on the way to Hamburg. It is but two or three months ago that the writer and his wife had the pleasure of passing through this interesting hamlet, and of visiting the spot where the poet first saw the light. A kind letter of introduction from a mutual friend to Pastor Wolters, the present pastor of Reinfeld, had previously paved the way for a hearty reception at the hands of himself and his wife. As the pastor is one of the successors of the father of Claudius in the pastorate here, he was naturally as much interested in showing, as we were in viewing, the site where the renowned "Wandsbeck Messenger" was born. Alas, that we could not see the original house, which, some time ago, was removed to allow of the present manse being erected in its place!

The principal object of interest was the inspection of the Baptismal Register, a carefully treasured book, in which is the entry in the handwriting of Claudius senior, of his son's birth. Here it is, direct from the Register:—"1740. d. 17. August ist mein Sohn Matthias getauft. Die Gevattern sind gewesen: der Herr Amtsverwalter Wettering, d. H. Amtsschreiber Hintz-Peter, und die Frau Amtsschreiberin Hintz-Peterin. Der Herr gebe Gnade zu dessen Erziehung, damit er kraft solches Gnaden-Bundes dereinsten eingehen möge zu seines Herrn Freude, um Christi willen. Amen." (August 17, 1740, my son Matthias was christened. The sponsors were Herr Wettering, Herr and Frau Hintz-Peter. May the Lord give grace to train him, so that in the strength of such a covenant of Grace, he may hereafter enter into the joy of his Lord, for Christ's sake. Amen).

Claudius was educated at the University of Jena, and afterwards held several literary appointments. That, however, by which he chiefly achieved popularity was his editorship of the "Wandsbecker Bote" ("Wandsbeck Messenger"), and it was in Wandsbeck (in his day a village, now practically a suburb of Hamburg, and about the same distance from Hamburg as Reinfeld is from Lübeck) that Claudius spent the greater part of his busy career, and sent forth those numerous poems, many of which have become veritable national folk-songs. As may be imagined, there are various memorials of him in Wandsbeck; such, for instance, as the unpretentious ivy-clad monument; the imposing Claudius Gymnasium; and the grave, with its simple cross, recording his death (in Hamburg), January 21st, 1815. There are also, according to a communicative and enthusiastic Wandsbeck shopman, two musical societies, which help to keep fresh the memory of the man, namely, the Claudius Ton-Verein, and the Claudius Liedertafeln.

Thus, briefly, the author. Now the hymn. Claudius's works appeared under the title "Asmus omnia sua secum portans; oder sämmtliche Werke des Wandsbecker Boten," and were published between the years 1774 and 1812. Part IV. of this collection appeared, according to Julian's Hymnology, in 1782 (Goedeke gives the date as 1783), and it is in this number that our harvest hymn first appears. It is found in a sketch called "Paul Erdmann's Fest," a sketch which describes a small farmer celebrating the jubilee of his occupancy. The scene is a rural one. The neighbours assemble, congratulate Paul, and converse with each other about their crops. Then, together with some gentry who have come to grace the occasion, they all sit down to dinner. When the meal is over, and they have drunk Paul's health, one of the principal guests says to the peasants, "Shall we not have our peasant's song?" "At once, gracious Sir," is the reply. "Upon this," to quote the author himself, "they sang the following peasant's song. I don't know what kind of effect the song may have when read, but what it had when the peasants sang it here I know full well. And therefore I advise

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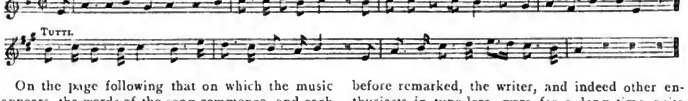
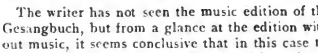
every one to have it sung in this way. They said the music was Italian. I have set it up here so well as I could remember, but anyone is at liberty to improve it or to compose another." Then comes the music, and though it is not the melody with which we are concerned, we print it, as it will doubtless interest our readers to see for themselves the original tune to which Claudius wrote "We plough the fields and scatter":—



On the page following that on which the music appears, the words of the song commence, and each of the verses (thirteen in number) is marked to be sung by one of the peasants (Hans Westen by name), the rest of them joining in the chorus at the part marked "Tutti." The sketch then describes how, when all the verses have duly been sung, one of the company remarks that they have something additional to sing, something suitable to the occasion. Whereupon Westen sings three supplementary verses, each of which contains special reference to Erdmann, and how "God has done great things for neighbour Paul." The peasants join in the chorus as before, and at the end Erdmann, full of emotion, says: "Neighbours, I thank you! May God grant that every one of you may live to see such a day, and may He give you such neighbours as He has given me!"

Thus concludes this interesting sketch, and with it the circumstances under which the words of our hymn came into existence. Now let us notice the various musical settings. So far as concerns that in the above sketch, and whether it was really Italian or not, we need not here trouble ourselves. We will glance at it, however, for a moment, in order to observe that the melody up to the double bar is laid out for *four*, and not *eight* lines; also that the metre of the chorus is 6.6.9. and not 6.6.8.4. as we know it.

Probably the next association of these words with music was that contained in the Oldenburg Gesangbuch of 1791, where ten out of the thirteen stanzas were given as hymn No. 482, and directed to be sung to the chorale, "Christus der ist mein Leben," i.e. "Vulpius" (No. 407 Congregational Church Hymnal):—



The writer has not seen the music edition of this Gesangbuch, but from a glance at the edition without music, it seems conclusive that in this case the hymn was used as an ordinary 76.76, *without chorus*.

Now we approach the musical setting which is of all settings that which interests us most, namely, that by Johann Abraham Peter Schulz. Concerning this composer's career our space at command precludes us from saying more than this:—He was born March 31st, 1747, in the quaint old town of Lüneburg (the town to which Bach came as a lad of fifteen, and from which he so frequently walked to Hamburg—a distance of about twenty-five English miles—to hear Reinken on the organ); and that after holding successively the post of Capellmeister to Prince Henry of Prussia, and to the King of Denmark, Schulz died at Schwedt, June 10th, 1800.

We will therefore pass on at once, and consider his well-known and ever-welcome setting. As before remarked, the writer, and indeed other enthusiasts in tune-lore, were for a long time quite ignorant of the appearance of this tune in any book published earlier than the year 1850. Schulz's works were searched, but in vain, and the matter seemed hopeless. One day, however, a clue was found in a work of Hoffmann von Fallersleben, by the Rev. James Mearns (the assistant editor of Julian's Hymnology,) a clue which upon being followed up ultimately yielded the following satisfactory results. This clue was to the effect that there was a melody by Schulz in a work, the second edition of which was published at Hanover in 1800. An enquiry was accordingly made at Hanover, but only to find that it did not contain this particular edition. At last, in reply to a communication from Mr. Mearns, it was discovered that this 1800 edition was in the library of the Royal High School of Music, Berlin, and subsequent enquiries as to the contents elicited the welcome information that the melody referred to by Hoffmann von Fallersleben was Schulz's melody to our hymn! Therefore, this tune is now proved beyond the shadow of a doubt to be in Hoppenstedt's "Liedern für Volksschulen," second edition, 1800, where it is to be found in the third part and numbered 38, and associated with Claudius's words beginning with Stanza III., "Wir pflügen und wir streuen" ("We plough and we scatter"). As may be readily guessed, such information naturally suggested the possibility of the hymn and tune being contained also in the *first* edition of the above work. After a while knowledge of the original edition came to hand, and it was found that it was published anonymously in Hanover, 1793. But all attempts to locate a copy of the book have entirely failed. The publishers themselves have not one; nor is there one to be heard of in the libraries at Hanover, Berlin, Leipzig, Göttingen, or Hamburg. Therefore, for the present our earliest source is the second edition (1800); and as this was a "revised and considerably enlarged" one, it is by no means easy to venture an opinion as to the probability or otherwise, of the tune being contained in the 1793 edition too. The uncertainty is not lessened by the fact that in 1793 there was also published a companion book to the above, entitled, "Melodien zu den Liedern für Volksschulen," edited by F. B. Beneken and H. Wegener, a second edition of

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which was issued in 1802, and a third in 1809, while a second part, edited by H. Wegener, was issued in 1819. In this book of 1819 there is a tune to Claudius's words, but composed by Wegener. Now whether this book was simply a music edition without words of the "Liedern für Volksschulen," or a different collection of tunes altogether, it is impossible to say without seeing a copy. If it were the same work, the inference would be that Schulz's tune in the earlier editions was replaced by Wegener's in later editions.

Thus, Schulz's tune, which, by the way, in the 1800 edition does not bear its composer's name, and is said to be in the key of C, and not B flat. Before referring to its subsequent appearances, and to its introduction into England, we may mention two other tunes associated with this hymn, namely (1) a melody by Andre which appeared in Fliedner's "Liederbuch," 1842, and (2) an old folk-song contained in Fink's "Musikalischer Hausschatz," 1843. Andre's melody is also found in Erk's "Liederkranz," and from a glance at the 16th edition of this (1854), and at the folk-song in Fink's book, we find that the final strain of the chorus is the same in both settings; leading us to conclude that Andre intentionally incorporated a part of the folk-song into his composition. It is also not a little singular that the "Liederkranz" already quoted—a highly popular book which has reached its Jubilee edition—inserted Schulz's tune in the first edition of Part I. (1839), reverted afterwards, as stated, to Andre's tune, then inserted Schulz's tune in Part II., and finally, in the Jubilee edition, went back to Andre's!

Schulz's name is said to have been first attached to his tune in Lindner's "Jugendfreund," 1812; and in addition to its appearances in the "Liederkranz" as already quoted, the tune is found in Hentschell's "Liederhain," 1851, and in "Unsere Lieder," 1853. So far as its introduction into England is concerned, the earliest instance in an English publication may be that in "The Bible Class Magazine" for November, 1854. The words in this were translated by Rev. S. F. Smith, and the music was stated to be "arranged from J. A. P. Schulz." What version, by the way, was this taken from? The next English appearance, probably, was that in Rev. C. S. Bere's "Garland of Songs" (1861); and it was in this book that the excellent translation of Miss J. M. Campbell—that with which we are familiar—first appeared. And, doubtless, it was to this version that the introduction of the hymn and tune in the "Hymns Ancient and Modern" (1868) was indebted. Equally certain is it that its inclusion in the last mentioned hymnal first led to the great popularity it afterwards attained.

Will it be believed that at the time it was inserted in "Hymns Ancient and Modern," the following criticism of it appeared in a review of the work in the pages of "The Choir" (November 14th, 1868)? "We have," said the reviewer, "a variety of adaptations from the German, and other foreign sources. With the latter we do not always agree; for instance, the Harvest Hymn is adapted to *a vulgar tune called "Wir pflügen" that must have originally been a drinking song!"* The italics are ours.

In the course of time the tune was introduced into all the leading English hymnals, sometimes appearing under the name "Wir pflügen" (as in "Hymns Ancient and Modern"); sometimes under "Dresden" (as in Church Hymns); sometimes under "Shalford" (as in the Congregational Psalmist), and, to quote a more recent title) sometimes under "Arator" (as in the Congregational Church Hymnal). For some time, notwithstanding the fact that Bere's book of 1861 stated that the tune was composed by Schulz, several hymnals followed the example of Hymns Ancient and Modern by withholding his name, and simply stating that the tune was "from the German." But later books atoned for this, and rightly assigned it to him, thus giving him the credit for the composition of one of our most justly popular tunes.

For valuable information, most kindly placed at the writer's disposal, he is specially indebted to Rev. James Mearns, Digby; Rev. Pastor Wolters, Reinfeld; and to Herrn Ernst Mühlberg, Leipzig, to each of whom he here tenders very sincere thanks.

Penrhyn Ladies' Choir.

THE heroic struggle of the Bethesda quarrymen against the conditions of labour obtaining in the Penryhn slate quarries is receiving a large measure of assistance from the bands of singers who are touring the country. A recent opportunity of hearing the Ladies' Choir was a season of pleasant enjoyment. The company of eighteen singers are under the conductorship of Miss M. E. Parry, and include Miss Clarissa Davies and other good solo voices. The voices are well blended, and much care has evidently been bestowed upon the pieces both by the singers and their trainer. The programme is varied, and includes duets, trios, solos, concerted pieces, and occasional recitations—each item being good, and repetitions often demanded. A very fine rendering of Adams' "Comrade's Song of Hope" is one of the finest pieces in the programme, the words "play the man—win the fight," which occur in the piece, having a very special significance to the company whose minds doubtless were upon the homes on the hillsides rendered desolate by the long struggle. At any rate, there was a fine ring about the chorus which was an inspiration, and many a choir would be the better for a little accession of the *abandon* with which the chorus was sung. We cordially recommend singers who have the opportunity to hear the Penrhyn Ladies' Choir, feeling sure that benefit will follow.

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London Sunday School Choir.

ROYAL ALBERT HALL FESTIVAL.

GROWING in interest, increasing in efficiency, and ever widening its membership, the London Sunday School Choir advances year by year with every sign of vigour in all branches of its organisation. For the first time in the history of the Albert Hall Festivals there was "money turned away" at the doors some time before the concert, held on Saturday, February 14th, was timed to commence, and the whole of the vast auditorium which was eligible for disposal was filled with a very enthusiastic company of friends and workers in connection with the choir. There is an element about the gathering widely different from the sedate audiences who occupy the seats on Oratorio nights—the general air of comradeship, the signs of recognition which pass from friend to friend, the numerous groups of family connections, and the evident enjoyment of the various items in the programme, all tend to stamp the audience as unique in its own fashion, and it would be almost fair to describe it as a huge family party. A pathetic interest attached to the occasion, which was the first held in the Albert Hall since the lamented decease of Mr. Luther Hinton, to whom a touching little tribute was inserted in the programme, from which was gathered that he conducted all the concerts at the Royal Albert Hall from the first given on January 8th, 1877, up to 1895. The Festival last year was the last function he attended in connection with the choir. Happily there is still spared the other "Father" of the Choir, Mr. J. Barnard, who was present—a little feeble in body, but alert in mind, and bearing the responsibility for the arrangements for the huge gathering with little sign of weariness. Lovingly watched over by members of his family (who are all workers in connection with the choir), and occupying a warm place in the hearts of the wider "family" who have long regarded him with a large measure of affection, his life is happy and useful, and his lot is more enviable than that of many an occupant of a seat in the Peers' Chamber—an empty honour in Mr. Barnard's case—without the heart's tribute of the past and present members of the London Sunday School Choir.

The music was selected from the Festival programme presented at the Crystal Palace in June last, and included popular choruses and part-songs. The opening item was a "congregational" rendering of Montgomery's grand old hymn, "Hail to the Lord's anointed," sung to "Ellacombe"—the music for which had thoughtfully been provided in the programmes on sale. The audience joined very heartily in the singing, and an excellent start was made to the evening's enjoyment. Handel's "Zadok the Priest" was the first choir item, and it was sung through in a manner indicative of good training and sure acquaintance with the score. As much cannot be said of the orchestral item, Mendelssohn's "Overture in C (Op. 24)," which followed. Myles W. Foster's anthem, "Let not your heart be troubled," was a very even piece of work, the various leads being well taken up, and the enunciation was very good.

The "special choir" of ladies' voices had their opportunity in "Holy, Holy, Holy" (Elijah), the chorus again being very good. Gounod's "There is a green hill" (arranged in anthem form), was re-demanded—a pleasing tribute to a really excellent piece of work. Sullivan's "Processional March," by the orchestra, established their reputation, and was well received. "Let the Bright Seraphim," and "Let their Celestial Concerts," with Mr. Walter Morrow in the trumpet obbligato, was one of the most popular pieces in the whole of the programme, and at no point of the evening's proceedings was the general *ensemble* of the choir better than at this point.

Part two commenced with a bright little selection from "Dorothy" by the orchestra, and the chorus items were Bishop's "Sleep, gentle lady," rendered with fine expression, and exhibiting very good *pianissimo* singing, West's "Love and Summer" (encored), concluding with Elgar's "It comes from the misty ages" ("Banner of St. George"), sung with a fine vigour, which spoke volumes for the tone of the choir after a long and hard evening's work.

Interspersed with the chorus items were solos by Madame Amy Sherwin, Madame Antoinette Sterling, and Mr. Andrew Black. Of the popularity of the contributions of these artistes there was no possible doubt—each was re-demanded and each kindly responded. Madame Amy Sherwin's first song, "Voices of the Angels" (Lane Wilson), was received with rapt attention—as indeed it deserved—both for the beauty of the ballad and its artistic and clear rendering. Mr. Andrew Black's "Thou'rt passing hence" (Sullivan) was a very near approach to perfection, and the silence in the vast hall was bordering on intensity during the closing phrases—every word of which was as clear as if in a small chamber. Madame Antoinette Sterling has long been a prime favourite with the choir, perhaps by reason of her Puritan ancestry (she is a descendant of gentle John Bradford, the martyr), perhaps because of her kindliness of disposition and a knowledge of many acts of loving interest in religious work, possibly in consequence of her winsome smile and unalloyed enjoyment of her reception—whatever it is or may be, the recognition of the singer was hearty in the extreme, and formed a pleasing prelude to her first song, Behrend's "Crossing the Bar," in which the great singer's very soul seemed to be poured out as with a message for the audience. And yet, later in the evening, when an old Scotch

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song, "There's nae luck," the happy "gude wife" was presented as she should be "Darby and Joan" (an encore item) was quite to the taste of the audience, as was the extra "Scotch" song given in response to a vociferous demand after the first named piece was finished.

Madame Amy Sherwin had not previously sung for the London Sunday School Choir, and she was very evidently pleased with her reception after her first item, and the pleasure of artiste and audience was enhanced in "The Cuckoo" (Liza Lehmann's "More Daisies") to which, as an encored item, was given "Whistle, and I'll come to ye, my lad," which in its turn was re-demanded and responded to by rendering only the last line without accompaniment. When some "wag" in the audience accepted the challenge and whistled, the singer good-naturedly accepted the situation and sang again. Mr. Andrew Black's other songs, "Because" (Tischemacher) and "Onaway, awake," were each excellent in their own fashion, but not so popular as the encore, "Village Blacksmith," which fairly launched a torrent of enthusiastic applause, and in which the accompaniment was really excellently played by Mrs. Mary Layton—always artistic and helpful in her work. A word of praise is due to Mr. W. Whiteman, who conducted the choir in his usual painstaking and inspiring fashion; to Mr. H. G. Holmes for his excellent accompaniment on the organ, and to Mr. David M. Davis for the conducting of the orchestral pieces.

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. Stanley E. Hooton.

METROPOLITAN.

CLAPTON.—A most successful organ recital was given on January 26th last at the Methodist Free Church, Pembury Grove, by Mr. Louis F. Goodwin, the talented organist of Mildmay Park Wesleyan Church, who was assisted by Mrs. Morris as vocalist.

HARRINGAY.—On Wednesday, 4th February, the oratorio, "Paradise," by John Fawcett, was rendered at the Congregational Church. A large congregation listened with much interest and manifest pleasure to the efforts of the North London Christian Endeavour Cantata Choir of 100 members, who undertook its interpretation. Miss Elsie Claxton, Miss Jessie Bennett, Miss S. E. Davis, and Miss F. L. King led with the soprano parts, the contraltos being Miss A. Camm, Miss A. Haswell, and Miss R. Bath. The tenors were Mr. Chas. Bride and Mr. F. J. Cook; and the bass Mr. Raymond Huckwell. With recitative, air, chorus, and solo there were altogether some forty numbers, and to all and each the most able treatment was accorded. In the early part the blending of voices in the quartette, "Oh, who shall save a fallen world?" was very effective, and other numbers in which vocal talent came into pleasing prominence included the duets for contralto and soprano, "On Bethel's plains the vision fair," and "He comes, the world's Desire and Lord"; likewise in the trio for soprano, contralto, and bass, "Voices and visions thus proclaim." The finished style of rendition accompanying the respective parts which fell to Mr. Charles Bride and Mr. Raymond Huckwell were distinctive features in the list. As to the choir, it rose to its work in highly creditable style, and alongside the excellent musical effect was noticeable a smartness of attack which added much to the brightness as well as to the success of the piece. Mr. M. L. Carter conducted, and Mr. Harry King (who gave a recital previous to the Cantata) supplied the organ accompaniments, with Mr. Frank Rose at the piano. The second part was of a miscellaneous order. It included solos, "The Psalm of Life," by Miss E. Parker; "Vesper Music," by Mr. C. Bride; "The Promise of Life," Miss S. E. Davis; and "The Promised Land," by Mr. Raymond Huckwell. In each case the very tasteful rendering called forth much appreciation. Another attractive item was the duet, "Up to the Hills of Light," by the Misses A. and R. Bath; whilst the final effort of the choir in dealing with Haydn's composition, "The Heavens are Telling," proved to be one of the leading vocal treats of the evening. The proceeds of the performance will be devoted towards the Building Fund.

ISLINGTON.—On Tuesday, January 20th, Mr. Arthur Berridge delivered a lecture on "The Composer of 'The Messiah'" to the Highbury Hill Literary Society. Mr. W. Dean took the chair. The illustrations, vocal and instrumental, were rendered by Miss Winifred Jenkins, Miss M. E. Staple, Miss Florrie Stokes, Mr. Robt. A. Kingston, Master Harold E. Darke (piano), and the choir of the church. Mr. Berridge described Handel's birthplace, his boyhood, pointed out difficulties with which he had to contend, and the determination with which he overcame them before he was permitted to follow the study of an art of which he was destined to become a consummate master. The so-called "Harmonious Blacksmith" was discussed; the history of the celebrated "Largo in G" given; the letters of Charles Youens showing what he thought of Handel's music; Handel's plagiarism; his rapid composition; finishing with acknowledgments to various friends for help.

MILDMAY PARK.—A series of six organ recitals are being given on Monday evenings during this and next month in the Wesleyan Church, by Mr. Louis F. Goodwin, the accomplished organist of the church, in aid of necessary improvements to the organ.

WANDSWORTH.—A largely attended "Social" was held in the hall of Mallinson Road U.M.F. Church on February 19th. Mr. Edward Bowles, choirmaster, read a short and interesting report showing good progress, both musically and numerically, during the year. Mr. F. S. Turney gave a short speech on the work of a choir member, and expressed pleasure in the fact of the choir having become members of the N.C.U.

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PROVINCIAL.

Aldershot.—An excellent concert was recently given by the choir of Grosvenor Road Wesleyan Church, under the able direction of Mr. W. G. Curry. The choir and orchestra numbered about sixty performers. The first part was miscellaneous. For the second part Cowen's cantata, "The Rose Maiden," was given with good effect. The soloists were Miss Mabel Todd, Miss Mabel Evershed, Mr. Lake, and Mr. A. J. Layton, all of whom gave much satisfaction. The choruses were well rendered.

Besses (near Manchester).—In connection with the Congregational Church, a tea-meeting was held in the schoolroom on Saturday, January 24th, and was well attended. After tea a meeting was held, presided over by the pastor (the Rev. A. Bond), supported by the deacons. Various reports were read of the several institutions identified with the cause at Besses. All indicated a satisfactory condition. The church choir was present, and under the direction of Mr. Leaver gave the following music:—Part-song, "We'll sing a merry roundelay" (H. Ernest Nicholl), Choir; song, "The Forge" (Michael Watson), Mr. Dawson; part-song (for female voices), "Excelsior" (J. Frank Proudman); song, "An Irish Folk-song" (Arthur Foote), Miss Kirk; "Soldiers' Chorus" "Faust," (C. Gounod); pianoforte solo, "Andante and Capriccioso" (Mendelssohn), Mrs. Leaver; songs (*a*) "The Rose," (*b*) "The River and the Sea" (Noel Johnson), Miss Taylor; humorous trio (for male voices), "Maiden Fair" (Haydn); song, "The Ribbon and the Flower" (Sir Joseph Barnby), Miss Dawson; part-song, "The Children's Hour" (Alfred R. Gaul), the Choir; duet, "Maying" (Alice Mary Smith), Miss Kirk and Miss Leaver; song, "Beloved, it is morn" (Florence Aylward), Mr. Ernest Leaver; part-song (for female voices), "Good Night" (Henry Leslie). A Steinway grand piano was used. Mrs. Leaver was recalled for her solo, as also were Miss Taylor and Miss Dawson. Mr. G. A. Smith played the accompaniments. The whole of the proceedings were characterised by great heartiness, and the efforts of the ladies in providing the tea will result in a profit of over £20, which will be devoted to the church funds.

Bournemouth.—An interesting gathering took place at Richmond Hill Congregational Church on Thursday evening, February 12th, when, at the invitation of the choir secretary, Mrs. England, the members of the choir, the pastor and Mrs. Jones, the deacons and their wives met to do honour to Mr. E. J. Watkins, F.R.C.O., the organist of the church. The special interest of the occasion centred in the presentation by the Rev. J. D. Jones, in the name of the pastor, deacons and choir, to Mr. Watkins of the cap and gown recently conferred on him, as well as a beautifully illuminated address and cheque, testifying to the high regard in which the organist is held by the choir and church officers. The address was of emblematic design, and was mounted in a handsome frame of English gold.

Burton-on-Trent.—We regret to hear that the local N.C.U. has been disbanded, largely owing to the action of the railway companies raising their fares to the annual festival. The Union, under the care of Messrs. W. G. Hutchinson, J. Frost, and J. Windsor, has done some excellent work. During the fourteen years of its existence the Union has been self-supporting and has never been without a balance in hand. For many years the members attended the annual Crystal Palace Festivals, and have frequently given as invitation concerts repetitions of the festival programmes in Burton. They have also performed the following cantatas:—"The Lay of the Bell" (Romberg), "St. Cecilia's Day" (Bree), "The Ten Virgins" (Gaul), "Athalie" (Mendelssohn), "The May Queen" (Sterndale Bennett), and other smaller works, and have been able to render useful help to such societies as the Y.M.C.A., the Free Church Council, Dr. Barnardo's Homes, etc. The concert given by them on behalf of the Whitwick Colliery Relief Fund raised over £40.

Codnor.—A very successful organ recital was given in the U.M.F. Church on February 3rd by Mr. David Clegg. There was a large audience, and their frequent applause testified to their appreciation of the organist's talents. His programme included pieces by Haydn, Tombelle, Brahms, Hoffman, Hesse, Bach, Frank, Rheinberger, and also some of his own compositions. Miss Oldham, of Nottingham, was the vocalist.

Ellesmere.—A musical service, "St. Paul," was given by the choir in the Congregational Church, under the able conductorship of Mr. T. Williams, on Sunday evening, February 8th. Mr. William Thomas read the connective readings, and Miss Barclay was the accompanist. There was a good attendance.

Enfield.—An organ and vocal recital was given in Christ Church on January 22nd by Messrs. David Clegg and Alexander Tucker, the following being the programme:—Concertstuck in A Minor, George Pfeiffer (Allegro, Militaire-Religioso-Finale, Rondo Brilliant); song, "Life," Blumenthal; Coronation Music, Old English (arranged by D. Clegg); song, "Angel Voices," C. Santley; Grand Fantasia and Fugue for the Organ in G Minor, Bach; tragic overture, Litolff; song "Rocked in the Cradle of the Deep," Knight; (*a*) "The Russian Patrol, Rubinstein; (*b*) Storm Piece, "A Night at Sea"; Symphonische for Organ, Horace Wadham Nicholl.

Folkestone.—The annual *soirée* of the choir of Radnor Park Congregational Church and their friends took place on Wednesday, January 28th, when a most enjoyable evening was spent. The pastor of the church, the Rev. A. J. Palmer, and the deacons and officers of the church were present. A sumptuous supper, to which between sixty and seventy sat down, was provided by the ladies of the choir and congregation, the decoration of the tables being a veritable work of art. The toast of the choirmaster, Mr. W. F. Jupe, and the organist, Mrs. Chas. Osler, was proposed by the church secretary, Mr. G. H. Nyren, and was most enthusiastically received. The pastor, in a short, humorous speech, thanked the choir for the most able service they had rendered to the church during the past year, and hoped that the good feeling which existed between the members of the choir and the church might long be preserved. The remainder of the evening was spent in social intercourse, games, etc.

Hawkhurst.—At the Wesleyan Church, on Wednesday, February 4th, the choir, assisted by a few friends, rendered the popular service of song, "The Battle of Life." As the title suggests, the music is of a spirited nature, and great credit is due to the choir for rendering the service in such a faultless style. Special mention should be made of Miss L. Chapman in "Watchman, tell us of the night," and Miss A. Johnstone in "Our Song." Miss A. Chatfield presided at the organ in a most able manner.

Normanton.—It is in a great measure due to the energy and enthusiasm of Mr. G. W. Denton, whom the Wesleyan choir at Normanton are fortunate in

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having as choirmaster, that for many years past music has been a prominent feature in the services at that place of worship. The annual choir services were held on Sunday, February 8th. Mr. J. A. Meale, F.R.C.O., of Selby, was at the organ, and the congregational singing was unusually bright and inspiring. At the morning service the choir gave a very spirited rendering of "O worship the King" (Nicholls), in which the soprano solo was well taken by Miss Pearson, of Altofts. At night the anthem was repeated (by request), in addition to which Mr. Meale's anthem, "Abide with me," was sung, and was a splendid example of the organist's ability in part writing. The choir had had the advantage of rehearsal with the composer, and a most expressive reading was the result. Mr. B. Snowden, of Keighley, took the tenor solo, and a soprano passage was sweetly rendered by Miss Denton. The Rev. R. Whitehead preached at each service. The evening sermon was followed by the singing of "The Holy City" by Mr. Snowden, the possessor of a splendid tenor voice. He also sang "Lead, Kindly Light" (D. Pugh Evans). Mr. Meale gave an admirable selection of voluntaries at each service, and led the singing with excellent taste. In the afternoon Mr. Meale gave an organ recital, this being his third visit for a similar purpose. The programme included pieces by Handel, Wolstenholme, Morandi, Thomas, Elgar, Lemmens, J. E. Campbell, Dubois, and himself. Mr. Snowden was the vocalist.—Mr. Meale gave a second recital on February 11th, when he played selections from the works of Morandi, Rossini, Lemare, Wiegand, and a piece of his own. Miss Sophie Beverley gave violin solos. Mr. A. Touse was the vocalist.

POOLE.—A vocal recital was given in Skinner Street Congregational Church Schoolroom by Mr. Alexander Tucker, assisted by Mrs. A. W. Clark, Mrs. G. W. Green, Miss Muriel Smith, Miss Bessie Loader, Mr. Herbert Freeman, and Mr. W. L. Miller.

REDHILL.—The choir of Reigate Congregational Church kindly provided the programme for the "Men's Own" in the Congregational Schoolroom on January 31st. Miss Griggs was the accompanist, and Mr. F. J. Buckland conducted. The following took part:—Misses Ethel King, Etherington, Curry, Grace Buckland, Ruby Reffell, Maggie Lucas, Lily Selden, and Messrs. Biper, H. Mollison, W. W. Hart Andrews, Goodall, H. W. Buckland.

REIGATE.—The annual entertainment by the Congregational Sunday School Choir, in aid of the Mansfield House Settlement, Canning Town, E., was given on Thursday, February 5th, before the usual numerous and sympathetic audience. A lengthy programme was creditably carried out by the youngsters, the most popular items being the solo action songs by Alec Lucas, Cyril Rayner, and Violet Mansfield, and the general action songs by the girls and boys respectively, viz., "Sound and Colour" and "The Chinee Boy." The dialogues entitled "The Crotchety Customers" and "Crooked Answers" were also capitally done, and little Joan Penfold fairly brought the house down with her recitations. Miss Maggie Lucas and Mr. H. T. Goodall (former members of the choir) kindly gave their services for the duet, "Country Courtship," performed in costume, which resulted in a vigorous recall. Miss Griggs accompanied with her usual good taste, and Mr. F. J. Buckland had the assistance of Mr. H. W. Buckland in conducting.

SEVENOAKS.—The winter work of the Wesleyan Choir is usually productive of two or three concerts during the season, the second of which was given in the church on Wednesday evening, January 28th. The church was well filled, and the audience had the satisfaction of listening to Gaul's "Holy City," which was very finely rendered. The choir, a powerful one (some seventy strong), was well balanced. Attack and finish, light and shade had been well studied, and the conductor, Mr. Sidney Edwards, with the choir, thoroughly deserved the warm praise accorded to them. The soloists, Miss Mercy Walker, of Westerham, a bright and promising soprano; Miss Bessie Walker, of Maidstone, a young alto of great power and much excellence; Mr. Frederick Williams, of St. Andrew's, a tried friend, who was in excellent voice; and Mr. Walter Ratcliff, bass, proved a very acceptable quartette. The organist, Mr. J. R. Brown, of the Central Wesleyan Church, Hastings, presided at the organ, and as a concert organist is all that could be desired. Miss Banson, the practical accompanist, was at the piano, and with much taste added her quota to a very successful rendering of a popular work.

STAINES.—On February 12th the Congregational Church celebrated its 114th anniversary, when, besides the usual matters of church business and addresses by several ministers (not forgetting a very sociable gathering at the tea-table), the most interesting item of the evening was a presentation to the honorary organist and choirmaster, Mr. H. Burden Smith, which took the form of an illuminated address (the work of Miss May Pratt, of the above church), a copy of Mendelssohn's Organ Works, and a handsome gold watch and chain. The presentation was made by the pastor, the Rev. H. De Vere Gookey, who, in the name of the church, said the gift was a token of esteem and appreciation of the valuable aid to the service of God's house rendered by Mr. Smith. Mr. Smith replied in a short speech amid a round of applause.

WINCHESTER.—An organ and vocal recital was given in the Congregational Church on January 19th by Messrs. David Clegg and Mr. Alexander Tucker. The programme was as follows:—Symphony (Brahms); aria, "O God, have Mercy" ("St. Paul"), Mendelssohn; (*a*) organ Concerto (Ancient), Dr. Arne: Andante, Allegretto, Minuet; (*b*) Fugue in A Minor, Bach; song, "In Peril on the Sea," Lane Frost; (*a*) Overture Dramatique (for organ), Thiele; (*b*) Variations on a Pedal Bass (for organ), Siegl; song, "Life," Blumenthal; Alpine Scenes (with storm effect), Magnus: 1. Barcarolle (including Alpine Storm), 2. Alpine March (pasing and retreat), 3. Thanksgiving Hymn; song, "Still is the Night," Abt; Fantasia and Double Fugue in D Minor and Major (for the organ), Frank.

WINSFORD.—On Sunday, February 8th, the annual organ sermons at Bethesda Primitive Methodist Church were preached by Mr. Thos. Hadfield, of Crewe. At the evening service the choir, under the able conductorship of Mr. Jos. Hickson, gave a fine rendering of Shelley's anthem, "Hark, hark, my soul!"—On Monday evening, February 9th, in the same church, a musical and presentation service was held, presided over by Mr. N. Robinson. Solos, duets, anthems, etc., were rendered by the choir. The chairman, in his opening remarks, made special reference to the good work done by the choir and conductor in connection with the church. On behalf of the choir, Mr. B. Salt presented Mr. Jos. Hickson with a beautiful ivory bâton with silver mounts, bearing the following inscription:—"Presented to

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Festival Hymn Tunes.—The tunes for Whitsuntide this year are well up to the standard. The composers are Caleb Simper, B. Mansell Ramsey, R. G. Thompson, Mus.Bac.; G. W. Torrance, and Sydney Thomson. We can heartily commend the selection.

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Professor: "Ach! Yah, madam; she haf a mouth."

When a well-known actor was touring in the far Western States, he went down to the theatre of a certain little town for a band rehearsal. There was one solitary man with a cornet under his arm. "What time is the band rehearsal?" said the actor. "Right now, sir," answered the cornet player. "But where is the band?" "I am here, sir; the rest of them are playing at a dance. You will have to get along with me to-night." "Ah," said the actor sarcastically, slapping him on the shoulder, "I suppose you are the best cornet player in the State of Kansas?" "No, sir, not by a long way. If I were any good I'd be playing at the dance with the rest of 'em."

A certain vicar was dissatisfied with his schoolmaster and organist, and, having tried to evict him from both places, was ignominiously defeated. The Sunday after the decision there was an unusual crowd at the church, all curious to see whether the vicar would make any allusion to the matter in his sermon. Thinking that silence would be better, the vicar passed no comment, but the victorious organist was determined to emphasise his opponent's rout, and played as a voluntary, "Fixed in His Everlasting Seat."—*To-Day.*

A musical festival under Dr. Richter's conductorship, was recently held at Blackpool. The building in which the performances took place is ordinarily devoted to concerts of a not very severely classical character. The story is that the following notice was posted in the hall in the festival week:—

"During the performance of the Musical Festival in this hall there will be no music here this week."

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Edited by E. MINSHALL.

A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

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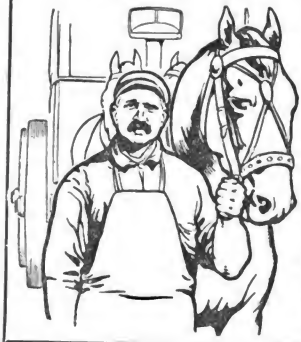

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Our Competitions.

WE are reluctantly obliged to withhold the prize offered in the last competition, no composition suitable for the purpose having reached us.

****

OUR NEXT COMPETITION.

We offer a prize of three guineas for the best Christmas anthem.

The following are the conditions :—

1. MSS. must be sent to the Editor at "Bryntirion," Grimston Avenue, Folkestone, on or before June 30th, 1903.

2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the writer.

3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.

5. Our decision in all matters relating to the competition shall be final.

****

Much regret is felt amongst the choir that owing to continued ill-health Dr. August Manns will be unable to conduct the Handel Festival, which begins at the Crystal Palace on the 20th inst. It was at first arranged that Dr. F. H. Cowen and Mr. H. J. Wood should divide the duties of conductor, but it has been finally decided that Dr. Cowen shall conduct the entire festival. The full rehearsal will be held on the 20th, the "Messiah" given on the 23rd, Selection on the 25th, and "Israel in Egypt" on the 27th. The principals will be :—Madame Albani, Miss Marguerite Macintyre, Madame Clara Samuell, and Madame Ella Russell; Madame Clara Butt; Mr. Ben Davies, Mr. John Coates, and Mr. Charles Saunders; Mr. Santley, Mr. Kennerley Rumford, Mr. Andrew Black, and Mr. Watkin Mills. Solo organist, Sir Walter Parratt. Organist to the Festival, Mr. Walter W. Hedgcock.

****

Mr. H. J. Wood is forming a very select choir of a hundred voices, which, we understand, will aim to fill the place formerly occupied by Henry Leslie's famous choir. The project ought to succeed.

****

The annual competitions arranged by the Manchester Nonconformist Choir Union will take place on the 20th inst. in the Royal Botanical Gardens. We understand about fifteen choirs and forty soloists have entered. Other attractions will be provided, so an interesting day is probable.

****

The fifteenth annual festival of the Nonconformist Choir Union will be held at the Crystal Palace on Saturday, June 13th. More singers are preparing the music for this occasion than for the last four or five festivals. During the morning choir competitions will take place in two classes, amongst the competitors being choirs from Weymouth, Leamington, Colne, besides several London choirs. In the after-

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noon the festival concert will be given. The soloists will be Miss Perceval Allen and Mr. Arthur Barlow. It is earnestly hoped that every singer will endeavour to be present on this occasion. The band and chorus will probably number about 3,000. In the evening a cantata will be performed in the concert room. We trust all interested in Nonconformist Church music will encourage the N.C.U. by their presence on the 13th.

****

Some alterations are being made in the character of the services at Christ Church, Westminster Bridge Road. We hear that the Liturgical Service is to be given up on Sunday evenings, as the pastor thinks it is not acceptable to working people. We hope the musical service generally (which has for so long been a feature at this church) is not to be cut down. Rumour says that during Mr. Meyer's recent absence Dr. Pierson was anxious to omit the anthem, but so many were opposed to this idea that happily it was retained.

****

Every minister, organist, and choir-member would do well to read "The Conduct of Public Worship," a little booklet by Rev. J. G. Greenhough, M.A., the well-known Baptist minister. It is full of wisdom, and the suggestions he gives are well worthy of careful consideration. Mr. Greenhough is not a young faddist, but a man of ripe experience and good judgment, so what he says deserves thought. In the first chapter he speaks of "The Service as a Whole." He says:

The first and certainly the most common complaint raised against our sanctuary services has to do with their length rather than their character and quality. Most people are strongly of opinion that they would be greatly improved if they were shortened at both ends and compressed in the middle. And I must acknowledge that I have some measure of sympathy with the groaners. I do not know why the length of a Sunday service should be rigidly fixed at one hour and a half. I am not aware that there is anything in Holy Scripture or the Creeds, or in Apostolic precedents, which binds us down to neither more nor less than that; and yet we have inherited a confirmed prejudice in the matter which is invested with all the authority of orthodoxy. I have often witnessed the painful struggles of a minister to fill up the whole of the allotted time—struggles which are far more painful to the congregation, who would have heaved a sigh of relief if he had dismissed them fifteen minutes earlier. I am thoroughly convinced that even the morning service, to which all minds come fresh, need not always be carried on to the very last minute of the ninety; and the evening service, which includes a large number of young and sometimes less thoughtful people, as well as many earnest church workers, who are a little exhausted with the labours of the day, would almost invariably be more welcome and effective if it did not greatly exceed one hour.

We believe Mr. Greenhough here points out the cause of many half-empty churches. Long services, and especially long sermons, which very frequently are spun out to fill up the time, are a mistake. Mr. Greenhough rightly says that the great features of an "attractive, interesting, and helpful service" are "variety, frequent change, comprehensiveness, and conciseness." It is perfectly possible to get all these features in a service of an hour or an hour and a quarter.

****

On "The Service of Song" Mr. Greenhough has some wise remarks, though we do not agree with all he says. He thinks that a service should contain "six pieces of music" (to use his own phrase), "and they are not too many if they are of the right sort, and kept within due bounds as to continuity." Apparently he is not greatly drawn to solos, and as to anthems "not one in ten helps me to worship unless sung by a trained cathedral choir. It is usually left to the choir, perhaps enjoyed by a few of the hearers, and tolerated with Christian fortitude by the rest." Here we differ from Mr. Greenhough. Provided a suitable anthem is devotionally rendered we believe it to be very helpful to, and enjoyed by, a large majority of the congregation. But we heartily agree with the author when he says that the grand feature of Free Church psalmody is, and ought to be, its congregational character. There is much wise advice given as to the selection of hymns, but space will not allow us to make further reference to it. We can only again say that everyone interested in the conduct of public worship will profit by reading this little book.

****

Mr. Greenhough in an Appendix gives a "Model Time-table" thus:

MORNING SERVICE.

Prayers	12 minutes.
Reading Scriptures	10 ,,
Songs and Voluntaries from	25 to 30 ,,
Children's Talk	5 to 7 ,,
Notices	2 to 3 ,,
Sermon	20 to 30 ,,
Collection	4 to 5 ,,
	78 to 85 minutes.

EVENING SERVICE.

Prayers	8 to 10 minutes.
(One prayer less in the evening.)	
Reading Scriptures	10 ,,
Songs and Voluntaries ...	25 to 30 ,,
Notices	2 to 3 ,,
Sermon	20 to 30 ,,
Collection	4 to 5 ,,
	69 to 75 minutes.

****

There is to be a loan collection of ancient and other specially interesting musical instruments, MSS., engravings, etc., at the Crystal Palace this summer. The loan of anything suitable will be thankfully received by the directors. Mr. Frederic W. Bridges, 139 and 140, Fleet Street, is the organising commissioner, to whom communications should be addressed.

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Passing Notes.

SO poor Arditi has gone to his rest. Well, he was a genial soul. Many a good story he has told me. He used to chuckle vastly over Rossini's presenting him with a wig. Arditi got bald very early, and took to a wig himself. But he had something to do with Alboni in those days, and Alboni hated wigs as the devil is said to hate holy water. So when she saw the conductor in his wig at a rehearsal, she promptly tore it off and threw it to the other side of the room. Arditi never again wore a wig. One day in New York he wanted to have a cheque cashed, but they didn't know him at the bank, and in New York you must be identified before they will hand you the money for your piece of paper. "Have you ever been to the Opera?" said Arditi to the hesitating cashier. Yes, the cashier had been to the Opera. "Then," retorted Arditi, turning round, taking off his hat and showing the back of his bald head, "look at that." He walked away with the cash! Arditi heard Patti when she was a child of eight. Adelina came with her mother to his hotel, and she wouldn't sing until a place had been found for her doll. Arditi was nettled at first, but when Patti sang he "wept genuine tears of emotion." We don't turn on the tear tap for Patti now.

Why has the King disbanded his band? It sounds like a pun, but it is a serious question. From time immemorial, as Mr. Shedlock has reminded us, musicians have been in the service of British kings and queens. Handel himself was in the pay of the Crown. This particular private band of the King was founded about the middle of the eighteenth century. The salaries of its thirty-four members have been paid out of King Edward's privy purse, and as he is a generous patron of the arts, it is reasonable to assume that there are good grounds for the decision to disband. But the passing away of such a time-honoured institution naturally gives cause for regret. Fortunately the musicians themselves are not likely to shed any tears over the disbandment, inasmuch as they will all be pensioned. And no doubt Sir Walter Parratt, the "Master of the King's Musicke," will be pensioned too. Lucky musicians! Lucky conductor! If anybody would leave me an annuity of even a hundred pounds, I would burn my penholder and sing "Te Deum Laudamus" for the rest of my days.

I don't suppose you are likely to come across the "Letters of a Templar, 1820-50," just published by Messrs. Simpkin, so I will tell you of my musical "finds" in the book. Templar, of course, doesn't mean good templar. Edward Rushton, the Liverpool Stipendiary, was of the Middle Temple—a lawyer: hence his son, who edits the volume, calls him a Templar. He seems to have been musical: at any rate he went to the best concerts, and he spoke his mind pretty freely on the slovenly Cathedral services of his day. He was at Gloucester in 1850, when he found the Cathedral music "disgraceful." Here is an *àpropos* footnote by the editor. He says: "The great organist, W. T. Best, was, in his youth, a constant visitor at my father's house, and I remember my father in this year (1850) speaking to him on this subject, and urging him to write and call the attention of the public to the slovenly way in which the Cathedral services were at that time performed. Best quite agreed with my father in his opinion, and said that able musicians had already tried, by writing, to remedy the abuse." How I wish Best had written. His was a caustic pen.

Of all Rushton's experiences I think I envy him most his hearing Paganini play. I should have liked merely to see the wizard fiddler. He was such a weird figure that ladies used to faint when he came on the platform. Many people believed that he was in league with the devil; in fact they declared they saw the devil at his elbow when he handled the bow! It was even said that he had done his wife to death by tying her up and tickling her bare feet. Did you ever hear of such a diabolic incongruity as tickling a person to death? As a matter of fact, there was really no Mrs. Paganini, though the fiddler had a son, of whom he made a great pet. Rushton describes Paganini as "a tall and very thin man, with long nose, a very high, large, and bald forehead, very black and expressive eyes, a mouth the picture of commanding firmness, long black hair flowing down his neck and covering the sides of his head, and a complexion of bright olive." Now don't you wish that you had been Edward Rushton and had seen and heard Paganini? You would have been dead by this time, of course, but perhaps you would have been with Paganini in the Elysian fields, which, in the Scriptural phrase, would be "far better."

Two months ago I wrote in this column: "Dr. Johnson might have got wet feet, and then there would have been no Dictionary, no Boswell." Well, a reader of the JOURNAL actually writes: "I should like to know who that Boswell was, or *what* he was." It seems incredible, but there is the inquiry staring me in the face at this moment. Imagine the state of the man who has never heard of Boswell's Life of Johnson, the finest piece of biography in the English language! I would have taken the letter as a joke if I had not just read that the manager of a press-cutting agency has had to call three or four of his staff to account for having addressed cuttings to "Laurence Sterne, Esq." He says they had never heard of Sterne, consequently couldn't be expected to know that the author of "Tristram Shandy" died a hundred and thirty-five years ago. Upon my word, such ignorance is positively criminal in these vaunted enlightened days. If I were a millionaire

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like Mr. Carnegie I would present my correspondent with a Free Library all to himself.

My hearty congratulations to Mr. August Manns on the honour that Oxford has done to him by making him a Doctor of Music. Mr. Manns might have been "Sir" August long ago if he had cared to share that so-called distinction with brewers and pork dealers and other commercial Toms, Dicks, and Harrys. But he did not care, and so declined to be knighted, just as Mr. W. T. Best declined. At the Crystal Palace for over forty years Mr. Manns has not only performed the standard works of the great masters, and introduced at the earliest opportunity novelties by eminent living foreign composers, but also, though a foreigner by birth, has always been the champion of native art. And so, hearty congratulations again! "A Mann's a Mann, for a' that."

J. Cuthbert Hadden.

London Sunday School Choir.

LUTHER HINTON MEMORIAL.

THE sense of personal loss experienced by many members of the choir by Mr. Luther Hinton's lamented decease, and the large degree of affection with which he was regarded by his co-workers, has led to the formation of a committee to carry out a "memorial" project, which will fitly enshrine the memory and also commemorate the magnificent life-work of the late conductor and co-founder of the London Sunday School Choir. Suggestions as to the form of the "memorial" were many and various, but after long and anxious consideration the committee have decided upon a twin project, which will perpetuate the memory of the child-lover, and also form a permanent memorial of the musical enthusiast—for Mr. Hinton was most essentially both, in a very marked degree. The first portion of the project will be the setting apart of a large room at the "Passmore Edwards" Holiday Home at Clacton-on-Sea, which will contain Mr. Hinton's portrait, and upon the walls of which will be arranged other interesting mementoes of his association with the London Sunday School Choir. A memento tablet will record the name of the fund, and the amount raised. The Country Homes Committee of the Sunday School Union, under whose auspices the home is established, have kindly arranged to set apart a room of moderate dimensions for a fixed amount. The overplus of the fund will be devoted to paying the cost of sending children (members of the Choir), to occupy the room for a fortnight at a time during the summer season. The success of the fund will enable the committee to send a large number of children to the seaside, the number being regulated by the amount subscribed.

MR. LUTHER HINTON.

The other and subsidiary portion of the scheme is the provision of a competition shield. In this project the committee have associated the name of Mr. Jonathan Barnard, Mr. Hinton's esteemed colleague and co-founder of the Choir, and its present manager-secretary. This "Founder's Shield" is a beautiful specimen of the silversmith's art, and will cost £30. It measures about thirty-three inches by twenty-seven inches, and has the photographs of Messrs. Hinton and Barnard in enamel, and in the centre a replica of a portion of the Crystal Palace Orchestra on one of the occasions when Mr. Hinton conducted. This very handsome trophy will be competed for annually by choirs associated with the London Sunday School Choir, the first contest will probably be arranged for the Festival of 1904.

A very satisfactory (although up to the present an insufficient) response has been made to the appeal of the committee, and during the ensuing season many collections will doubtless be made at the various centres throughout the Metropolis. Anyone desiring to have a part in this worthy project will find a very ready response from the treasurer, H. E. Kershaw, Esq., J.P., 129, Curtain Road, Shoreditch, E.C.

Folkestone Nonconformist Choir Union.

On Monday, May 18th, a repetition of the music sung at the recent Choral Festival, was given in the Wesleyan Church, Grace Hill, the minister, the Rev. R. M. Spoor, presiding. An excellent sermon, brief and to the point, was given by the Rev. A. E. Raw. The Revs. A. J. Palmer and W. G. Wellburn also took part. "O Worship the King," "Sing, O Heavens," and Dykes' "Te Deum in F," were given with much spirit. Mrs. Walton presided at the organ, and Mr. Minshall conducted.

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Music at Hammersmith Wesleyan Church.

THE religious needs of this populous western suburb are catered for by the leading denominations, and one of the largest and best situated of the various chapels is the Wesleyan—a handsome fronted stone church, with a comfortably fitted interior. When the *Daily News* census was taken (on a very unfortunate day in January) the attendances at Hammersmith were so poor as to place the borough almost at the bottom of the list as regards average in proportion to the population. A somewhat similar verdict would, we fear, be recorded on the occasion of our visit, for the morning was wet, and the meagre congregation must have been composed of "stalwarts" who braved the elements rather than miss the service. Especially noticeable was the presence of the elderly folks, who participated in the congregational portions with evident enjoyment. But more noticeable still was the absence of the young folks, especially young men. Perhaps they attend more readily at the evening service, which is conducted on ordinary lines—the Liturgy being used in the morning service only.

MRS. C. M. BRAITHWAITE.

Being the Sunday devoted to the furtherance of the claims of Foreign Missions throughout the whole of the Wesleyan churches, the hymns selected were naturally of that order. The opening hymn was 734, "Lord, if at Thy command," and was sung to "Cana" with good effect. The chants, etc., were taken from the denominational selection, the *Venite* being Chant 41 (Turner). This was sung with due attention, and with a familiarity of rendition which tended to enlist the co-operation of the congregation. The *Te Deum* was taken to two chants—No. 129, by Turle, and No. 78, Hy. Smart, the two forming a pleasing contrast, each being well adapted to the portions of the immortal hymn to which they were respectively allotted. The *Jubilate* was by Sir John Goss, better known to the congregation, one would judge, than the former selections. The "leading" qualities of the choir were well exhibited in the rendering of the chants, the pointing being unexceptional, the emphasis pleasing in its well-judged correctness. Some praise for these excellences is undoubtedly due to the organist, whose sympathetic playing furnished just the support needed to give the words their proper value. The remaining hymns were No. 741, "Behold the mountain of the Lord," taken to "St. Raphael," which was substituted for the tune attached ("Richmond"). No. 218, "See how great a flame aspires," to Elvey's "St. George"—well known and very heartily sung. The only remaining hymn, 742, "Salvation! O the joyful sound!" was sung with true Methodist fervour to "Ashley" with Doxology, which went with such a swing that one would not have been greatly surprised if some enthusiastic brother had started a repetition when the hymn was finished, but once through seemed to suffice. The preacher was Rev. Joseph Dixon, the senior minister of the circuit, who applied himself to the topic of the day with energy and conviction—not sparing the weak points (such as the non-employment of women missionaries in India), and not over emphasising the strong features of the successes in the denominational missionary enterprise. There was a freshness of treatment about the subject which augured well for the usual run of the preacher's discourses, and which fully accounted for the interested attention with which the sermon was received. During the offertory a very pleasing "Berceuse" was played on the organ—a taking little piece by Albeinz.

At the close of the service, seeing that the choir remained for further work, opportunity was taken to hear them prepare for the evening anthem. The piece rehearsed was Josiah Booth's "Whom have I in Heaven but Thee?" from the Bristol Anthem Book. The membership of the choir is not large, and owing to a paucity of ladies' voices the services of six or seven boys have been enlisted, with good results. In the anthem under notice they seized the "points" of the choirmaster, and the piece improved as it progressed. A short talk with the energetic leader, Mr. C. Snaggs, at the finish of the rehearsal furnished an opportunity

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of learning a little regarding the work accomplished under difficulties which were surmounted, and also gathering that the results of the labours of the choir were thoroughly appreciated. The average attendance was highly satisfactory, notwithstanding that the majority of the members were also workers in the Sunday School. Cordial co-operation in school matters is a feature of choir life—the anniversary services being just now in view. A warm word of appreciation is due to Mrs. C. M. Braithwaite for her tasteful playing and accompaniments, and also for her influence among the members, especially the juniors. Some praise is also due to the congregation, which—for its size—ranks high for the hearty way in which Liturgy and hymns were participated in. A cordial invitation by one of the stewards to attend the church "if a stranger in the district," with a presentation of the Circuit Order of Services, deepened the favourable impression gained during the service regarding the church and its congregation. With an attractive minister, a good choir and organ, and with courteous ushers, a different result should be the portion of the people on very many Sundays.

Famous Yorkshire Musicians.

By Arthur Pearson.

(Concluded from page 73.)

A MAN of rare musical genius was William Jackson (1816-1866), a native of Masham. He was practically a self-taught musician. His compositions embrace two oratorios, two cantatas, glees, etc. A Manual of Singing from his pen has attained to a very wide popularity. Perhaps his best liked composition is the truly effective glee, "The Sisters of the Sea." For some years Jackson was the conductor of the Bradford Festival Choral Society, and was engaged in the music business (along with William Winn, the eminent bass vocalist) in Bradford—the place and centre of his life's labours.

Sir Joseph Barnby, one of Yorkshire's most worthy sons, was born at York on August 12th, 1838. He started his musical career as a chorister at York Minster. A student at the Royal Academy of Music, he early showed signs of exceptional musical ability; at the comparatively early age of seventeen he had composed the now popular Service in E—an effort not unworthy of far riper powers, and exhibiting very decided creative gifts. For many years Barnby held the post of conductor of the Royal Choral Society, one of the finest choral bodies in the country, if not in the whole world. From 1892 to 1896 he acted as Principal of the Guildhall School of Music—a position worth £1,000 a year. In 1892 he was knighted, in consideration of his eminent service to the art of music. Among other offices held during his busy career were: organist and director of the choir of St. Andrew's Church, Wells Street, London; music master at Eton College; and musical adviser to the firm of Novello. Barnby wrote extensively for the Church (services, anthems, two volumes of hymn tunes), in addition to the favourite sacred-idyll, "Rebekah," a fine setting of "The Lord is King" (produced at the Leeds Musical Festival, 1883), and numerous songs, part-songs, and miscellaneous pieces, vocal and instrumental. His death at London on January 28th, 1896, somewhat sudden and unexpected, left a void in the ranks of the musical profession by no means easily filled.

Another illustrious church composer, the Rev. John Bacchus Dykes, wrote hymn tunes, many of which are heard Sunday after Sunday throughout the length and breadth of the land. He was born at Hull in 1823, and died at St. Leonards in 1876. In 1849 he became precentor of Durham Cathedral; and, subsequently, held the vicariate of St. Oswald's Church, Durham. The University of Durham conferred on him the degree of Doctor in Music in the year 1861. Dykes has written a Service in F, and several anthems. His fame, however, rests on his really fine hymn tunes, which are exceedingly numerous. Most modern books of psalmody contain specimens from this composer, who has not inaptly been termed "the king of hymn tune writers." The loss to the church and home circle of Dr. Dykes' beautiful tunes would indeed be irreparable. He wrote settings to no less than 250 hymns. Universal favourites are the tunes: "St. Bees," "St. Agnes," "Hollingside," "Alford" (perhaps the finest of the collection), "Pax Dei," "Almsgiving," "Requiescat," "St. Oswald," "Sanctuary," "St. Sylvester," and "Vox Delecti." At Dr. Dykes' death £10,000 was raised as a memorial. His widow died in October last, at the age of 75.

Yet another prominent musician who devoted his talents to the cause of church music, comes in the person of Dr. John Naylor (1838-1887). Trained under that excellent musician, Mr. Robert Burton, at the Leeds Parish Church, he proved himself an apt pupil. Dr. Naylor held several notable appointments at Scarborough and elsewhere, prior to his being preferred to the important position as organist and director of the choir at York Minster. He has composed a solid and scholarly cantata, "Jeremiah" (a work embracing twenty-six numbers)—also services, anthems, etc. Dr. Naylor was a church organist of the very front rank; while his compositions, although not very numerous, exhibit true church-like dignity of style, and consummate musicianship. Two sons, Dr. E. W. Naylor and Mr. C. L. Naylor, are following the father's calling, and both have won more than parochial renown in their respective spheres—the former being Lecturer in Music at Emmanuel College, Cambridge, and

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the latter Musical Director of the Harrogate Corporation Concerts.

Attention is now called to several celebrated Yorkshire-born musicians, still living, and who, therefore, have been reserved until the last. Of these the first, in point of date, is Sir Walter Parratt, born at Huddersfield in 1841. Since the year 1882 this talented man has held the post of organist of His Majesty's Chapel Royal, Windsor. In 1893 Sir Walter Parratt was appointed Master of Music to the late Queen; and he now fills the same high office under His Majesty King Edward VII. Sir Walter Parratt holds degrees and diplomas from many of the recognised universities and scholastic institutions in this country; and he is a member of the Victorian Order. His compositions include anthems and other church music, organ works, and miscellaneous pieces, sacred and secular. His contributions to current musical literature are highly prized by musicians. He was knighted in 1892. Sir Walter Parratt, it may be of interest to note, has earned distinction as a chess player, and he has been known to engage in a game of chess, and at the same time play a most complex organ piece at first sight. This feat he very seldom fails to perform, with success, to the great delight, be it said, of the members of the Royal household.

Also a native of Huddersfield is Dr. Albert Lister Peace, born in 1845. From early childhood he displayed wonderful precocity, and at the age of nine he entered upon his first organ appointment. For many years he was organist of Glasgow Cathedral, and in the great Clyde city Dr. Peace rendered signal service, not only to the cause of church music, but to the art of music in general. As a solo organist he is exceedingly popular, having given recitals in almost every town and city in Great Britain. In 1894 he succeeded that greatest of all English organists (W. T. Best) to the post of organist of St. George's Hall, Liverpool. Dr. Peace has composed a church cantata, "St. John the Baptist," a number of anthems, and a large amount of organ music.

Dr. John Varley Roberts, born on September 25th, 1841, at Stanningley, near Leeds, may be classed among the most prolific of living Yorkshire composers. He started his musical career as organist of the Farsley Parish Church. From there he went to Armley, and thenceforward to Halifax Parish Church. He stayed at Halifax many years, until he was called to his present position at Magdalen College, Oxford. Dr. Roberts stands among the most prominent English church organists of the present time; and he is a worthy successor to Sir John Stainer and Sir Walter Parratt—both former organists of Magdalen College, Oxford. Included in the bulky catalogue of compositions by Dr. Roberts are: sacred cantatas, anthems ("Seek ye the Lord" having obtained a world-wide popularity), services, organ music, and occasional pieces in various forms. He has also written an appendix and supplement to Cheetham's Psalmody, and a noteworthy book on "Church Choir Training"—the latter being very highly commended by the entire musical press.

A musician of high repute is John Maude Crament, born in 1845 at Bolton Percy, near York. His masters were Sir George Macfarren and Frederick Kiel, the learned German contrapuntist. He obtained a diploma for organ playing at the High School of Music, Berlin, and gained a like distinction for musical composition from the Berlin Royal Academy of Arts. In 1879 he passed the Mus. Bac. examination at the University of Oxford. Mr. Crament's compositions embrace a fine setting of the One-hundred-and-forty-fifth Psalm (published in the autumn of the year 1886), and a volume of Six Anthems, beside numerous smaller works. All his writings evince artistic taste and ability, the book of anthems—an altogether excellent collection—calling for special praise. Mr. Crament now holds several musical appointments in London, where, for years past, he has resided.

Frederic Cliffe, born at Low Moor in 1857, takes rank among the select few English composers who have distinguished themselves by their orchestral writings. Early in life he secured a scholarship in connection with one of the London training schools, and as a consequence he received instruction from the most eminent masters. During his student days he attracted the attention of Sir Arthur Sullivan, who, in his generous way, warmly encouraged the young Yorkshireman. At present, in addition to other public appointments, he acts as a professor and examiner to the Royal College of Music, London. His principal works are symphonies (one of which, upon its production a few years ago, created quite a sensation in the musical world), an orchestral suite, and a violin concerto (first performed at the Norwich Musical Festival in 1896).

Few instrumental performers in this country can truthfully lay claim to a wider constituency of admirers than Alfred Hollins, the talented blind organist—a Yorkshire musician of whom it may be said all organ enthusiasts are justly proud. He was trained at the Royal Normal College of Music for the Blind; and, as a student, he early displayed signs of remarkable natural gifts. His playing has called forth the admiration of no less an authority than the great Hans von Bülow. He has a very fine power of extemporisation on the organ; and his style of accompanying a choral service is truly excellent. At present he fills the post of organist of Free St. George's Church, Edinburgh. His compositions, all of which have a distinctly modern ring, are chiefly for the organ, although he has written anthems, and other church music. A feature of his instrumental music is the happy manner in which the subjects are combined—a favourite device of the composer, and seldom failing in effect. Certainly, no organ recital programme of a representative English character could be considered complete without a contribution from the eminently gifted Alfred Hollins.

A native of Bradford is Charles Marshall, known to vocalists through his charming and attractive songs. His setting of Longfellow's "There is a Reaper," and the song "Mine and Thine," bespeak sterling musicianship, coupled with considerable

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knowledge of vocal effect. One of his latest efforts is "The Three Merry Kings," a bold inspiriting bass song. The London music publishers are keenly alive to the market value of this composer's vocal music; his songs, part-songs, etc., may be found in the catalogues of many of the most enterprising houses. He has long resided in London, where, in addition to composition, he devotes considerable time to educational work.

The promising song composer, Albert Mallinson, was born at Leeds; and, after studying under local professors, he went to Germany, there to seek the advice of the most prominent masters. He is now settled in London, and has already made a name and position for himself. Recently, in conjunction with his wife (an accomplished German lady), he gave a vocal recital, when the programme, consisting of his own songs, was well received by a critical London audience. His lyrical compositions will bear comparison with the finest productions of recent years; the critics are full of praise for the "Schubert of the English song world." His setting of "O my Garden" is one of the most beautiful vocal gems that he has yet given us, and may be reckoned upon to find favour with all vocalists who appreciate artistic, unconventional, and really singable songs.

In bringing to a close this estimation of past and present Yorkshire musicians the writer is conscious of the fact that little more than the fringe of the subject, so to speak, has herein been touched upon; yet, if he should have done no other than revive a kindly interest in the lives and doings of a noble, loyal, and deserving band of art-workers, the effort—a labour of love—will not have been altogether wasted or in vain.

Oxford Free Church Choir Union.

The Oxford Free Church Choir Union added to its triumphs by its performance of Mendelssohn's masterpiece on April 30th. The "Elijah" is always popular, and in spite of threatening weather, the Town Hall was filled to its utmost capacity with an appreciative and enthusiastic audience. It is rather to be regretted (from an artistic point of view) that the request that there should be no applause did not receive entire acquiescence, for much as a fine rendering of some of the pieces may move one to an expression of feeling, yet in an oratorio, applause always breaks the continuity of the numbers and mars the beauty of the work regarded as a harmonious whole. At the same time the singers well deserved the approval which their efforts called forth, for their performance on the whole was certainly a fine one. The altos were, unfortunately, somewhat few in number, so that they were a little deficient in volume of sound, but otherwise the chorus was well-balanced; and all parts must be complimented on the splendid way in which they attacked their leads. The orchestra, both for completeness and capability, left nothing to be desired; the only difficulty being that in a few places the combined power of the band and the organ proved too much for the strength of the chorus. The soloists also proved to be thoroughly equal to their respective tasks. Madame Siviter is well known in Oxford, and her splendid voice has lost none of its powers. Miss Greta Williams has an exceedingly fine voice and sings with much feeling, though she seemed more at home in the quieter *rôle* of "The Angel" than in the more dramatic representation of the insulted majesty of Queen Jezebel. Mr. Collings interpreted the tenor music in unimpeachable style, and Mr. Fred Johnson fully justified the step taken by the committee in selecting him to sustain the part of "the mighty Tishbite."

The whole performance reflects the utmost credit on all concerned. Mr. Alfred Wiblin is a most painstaking conductor, and must be complimented on the able way in which the choir has been trained, and on the perfect control he exercised over the forces under him. Mr. Kennett-Hayes is an efficient leader, and Mr. A. F. Kerry presided at the organ with all his usual ability and taste. No report of the Union's work would be complete without mention being made of Miss V. C. Gardiner, who has faithfully filled the somewhat arduous post of accompanist during the rehearsals; and of Mr. C. W. Strange, the indefatigable secretary, to whose energy much of the success of the festival is due.

Soul Impressions by Good Music.

If there were in your mind a photographic plate, what would you want exposed before it? What would you want fixed on it for life?

The "if" need not be there. The soul *is* such a plate; it receives impressions the most easily; it "fixes" them, as the photographers say, unconsciously but securely, and one cannot get rid of them if one would.

This being true, it is well seen that the student of music should, in so far as his power lies, expose the sensitive plate of his musical soul only to such performances and such music as will be of advantage to him in further development of his musical self.

A plate cannot continuously be exposed to tawdry views and then display the finest of scenery. No more can the mind be saturated in trivial music and then be opened to and retain the delicate impressions of that which is of the most skilful handiwork and the most artistic reproduction.

In other words, hear as little trash as possible; hear as much good music as possible. Waste no time or money on concerts of only mediocre value. Save your efforts for those of the best grade. What does it profit man if he gain a whole world of notes and lose his own musical soul?

A young pianist may pay a high figure to hear a recital by a very celebrated performer. But is it not well invested, provided the student has a sensitive plate in his soul? If he goes to that recital simply to enjoy manual dexterity it is wasted; a circus would do as well. But if he is ready to receive impressions, if he is ready to let some artistic spark be kindled into flame, then it is the best investment he ever made. For it could do what no ordinary lessons could, unless his teacher has as great artistic powers as the performer he hears.

This is a short sermon, but it has much in it for the student who is willing to learn from the experience of others; and once in a while there is found such a one.

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Concerning the Rise and Progress of Hymn-tune Adaptations.

BY J. R. GRIFFITHS, MUS.BAC.

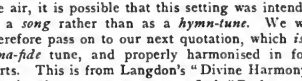
PROBABLY most of us are familiar with tunes bearing some such ascription as "Adapted from Handel," "Adapted from Mendelssohn." Occasionally such a process of tune-making *may* be attended with satisfactory results, but in the great majority of cases this mode of "cribbing, cabining, and confining" a well-known sacred melody in order to fit the narrow dimensions of a tune, is disastrous in the extreme, and merits hearty condemnation.

It is not our present intention, however, to deal with the propriety or otherwise of making such adaptations, but rather to trace the growth of such a practice; a practice, by the way, which is closely allied to another, namely, that of selecting a melody associated with secular words and setting it to sacred words for use in church. Was it not the prevalence of this latter practice that caused Palestrina to compose some of his finest music directly for church use, and in this way rescued worship music for the time being from the abuses that had so insidiously crept into it?

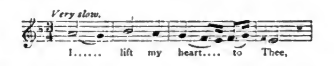
The hymn-tune, be it remembered, dates practically from the time of Luther, and it was in his day that the first collections of tunes were published. Who composed these early tunes it is difficult to say. But by whomsoever they were written, it is a matter for thankfulness that they were composed in a style so appropriate, that even to-day they are often adopted as models of what church tunes should be—simple, solemn, and stately. This style, set in the early part of the sixteenth century, held sway during the remainder of that and the whole of the following century. With the advent of the eighteenth, however, came a slight change, and this notably in two directions, namely, a tendency to use more than one note to a syllable, and to use triple instead of—or perhaps we should say in addition to—duple time. As examples of early tunes in this newer style, we may cite the Easter Hymn and St. Matthew, both of which appeared about the year 1708. This twofold tendency just referred to was still further accentuated by the appearance of *hymns*—as distinct from metrical psalms—which came in increasing numbers from the pens of such writers as Watts and Charles Wesley; and also by the rise of Wesleyan Methodism itself, which brought in its wake a taste for tunes lighter in character than the stately old psalm tunes. Just about this time, moreover, arose the popularity of Handel's oratorios, the melodies in which took the musical, and, to a certain extent, the religious world, by storm—a fact the meaning of which will presently be seen.

At the outset, when collecting materials for this paper, the writer put to himself this question: Seeing that the *raison d'être* of a tune adaptation was the adoption of a *popular* melody, which composer's music would be sufficiently popular first to fall a victim to such treatment? And hastily running over the names of the great musicians, he came to Handel, and the thought instantly suggested itself, surely it must be his compositions, if anyone's, which would first suffer in this way. And with this thought in mind, the writer examined a large number of tune books both prior to, and subsequent to, Handel's time, and found, as indeed he had begun to expect, that Handel was practically the first great composer whose music was adapted to make hymn-tunes. (Of course, in saying this, one is aware that the music of earlier composers—Palestrina, for instance—has been drawn upon in tune-making; but in their case it was done in more recent years, and when the fashion had already been set.)

Up to the moment of going to press, the writer has not found any adaptation of Handel made during that composer's lifetime. The earliest collection of tunes in which he has found a Handel specimen is Thomas Chapman's "Young Gentleman and Ladies' Musical Companion" (published 1772-74), where, among tunes of all sorts and conditions, we find on page 74 of Vol. I., the air "Wise men flattering" arranged as "Hymn lviii., set by Mr. Handel," the words commencing, "Come hither, all ye weary souls." Seeing, however, that an abbreviated version of the symphony precedes the air, it is possible that this setting was intended as a *song* rather than as a *hymn-tune*. We will therefore pass on to our next quotation, which *is* a *bona-fide* tune, and properly harmonised in four parts. This is from Langdon's "Divine Harmony" (1774), where on page 12 we find "Psalm xxv., Handel," which thus begins:—



and is, of course, the minuet from the opera "Berenice," here arranged as a short metre double! On page 34 of the same work we find another Handel adaptation:—



this being the popular air, "Verdi Prati," from the opera "Alcina." Our next quotation is one we should not have been surprised to find earlier than those just given, namely, an arrangement of "I know that my Redeemer liveth." This we find in

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Aaron Williams' "Psalmody in Miniature" (1778), page 130, under the name of "Bradford," and set as a common metre:—

and ending thus:—

This proved a very popular adaptation, and was incorporated in one form or another in many collections, including Bond's "Psalms of David" (c. 1780), where it is called "Messiah," and set to the hymn, "How long wilt Thou forget me, Lord?" In Addington's collection (6th edit., 1786) it is found under this latter title on page 152. In Bland's "Collection of Divine Music" (c. 1795), it is nameless, and in the key of E flat; while in Dr. Alcock's "Harmony of Jerusalem" (1801) it is called "Whitehaven," and embellished with four shakes!

(To be concluded.)

Recital Programmes.

WHITBY.—Brunswick Wesleyan Church, on April 15th, by Mr. W. J. Stobbart, Mus.Bac., Dunelm, F.R.C.O.:—

AFTERNOON.

Sonata in style of Handel ... *Wolstenholme*
Serenade ... ... *Moskowski*
Adagio and Allegro from Cuckoo and Nightingale Concerto ... ... *Handel*
(*a*) Andante ... } (*b*) Offertoire in F } ... ... *Batiste*
Gavotte ... ... *Marie*
Marche Triomphale ... ... *Grison*
Overture, "Zanetta" ... ... *Auber*
Postlude in E flat ... ... *Wely*

EVENING.

Prelude and Fugue in D ... ... *Bach*
Barcarolle ... ... *Wolstenholme*
Grand Offertoire in C minor ... ... *Batiste*
Andantino in D flat ... ... *Lemare*
Chorus of Angels ... ... *Clark*
March in E flat ... ... *Wely*
Legende, Op. 59 ... ... *Dvorák*
Grand Dramatic Fantasia ... ... *Neukomm*
A concert on a lake interrupted by a thunderstorm.
Overture in E minor ... ... *Morandi*

GREAT YARMOUTH.—Congregational Church, on April 21st, by Dr. A. H. Mann:—

Concerto in G Major ... ... *Camidge*
(*a*) Larghetto; (*b*) Fugue, Allegro; (*c*) Menuet; (*d*) March.
Air (with variations from Symphony in D) *Haydn*
Sonata in B flat ... ... *Mendelssohn*
(*a*) Allegro con brio; (*b*) Andante Religioso; (*c*) Allegretto; (*d*) Allegro Maestoso.
Anthem, "Sing Praises to the Lord" ... *Mann*
Prelude and Fugue in G ... ... *Bach*
Overture, "Occasional" ... ... *Handel*
(*a*) Andante Maestoso; (*b*) Allegro; (*c*) Adagio; (*d*) March.

PERTH.—St. Stephen's United Free Church, by Mr. F. Midgley, F.R.C.O.:—

Scherzo ... ... *Best*
Nocturne ... ... *Barnett*
Fantaisie, "Sicilian Mariners' Hymn" ... *Lux*
Epithalame ... ... *Mac-Master*
Lied ... ... *Wolstenholme*
Caprice ... ... *Guilmant*
Marche des Templiers ... ... *Benedict*

HANDSWORTH (NEAR BIRMINGHAM).—At the Baptist Church, Hamstead Road, by Mr. W. F. Newey:

Toccata and Fugue ... ... *Bach*
Offertoire and Grand Chœur ... ... *Salomé*
Gavotte ... ... *Reinecke*
Elsa's Bridal Procession to Cathedral *Wagner*
La Morena ... ... *Chaminade*
Cantiléne ... ... *Faulkes*
Toccata ... ... *Dubois*

DENBIGH.—By Mr. J. R. Griffiths, Mus.Bac., at the opening of the organ in the English Presbyterian Church on April 23rd.

Toccata and Fugue in D minor ... ... *Bach*
Nocturne in E flat ... ... *Chopin*
Andante in F sharp minor ... ... *Wesley*
(*a*) Elegy ... ... *Lemare*
(*b*) Chanson triste ... ... *Tschaikowsky*
Grand Chœur ... ... *Salomé*
Intermezzo in D flat ... ... *Hollins*
Simple Aveu ... ... *Thomé*
(*a*) Largo ... ... } (*b*) Sing unto God } ... ... *Handel*

LEEDS.—At the U.M. Free Church, Lower Wortley, by Mr. H. Matthias Turton:—

Agitato (from Sonata Op. 148) ... ... *Rheinberger*
Romanza and Allegretto ... *Wolstenholme*
Fugue alla Gigue ... ... *Bach*
Choral Song and Fugue ... ... *Wesley*
Andante con Moto ... ... *Boelly*
Fantaisie sur Deux Mélodies Anglaises *Guilmant*
Scherzo in F ... ... *Hoffman*
Etude Symphonique ... ... *Bossi*

SALCOMBE.—At the opening of the new organ at the Wesleyan Church, April 30th, by Mr. D. Parkes (of Plymouth), Mus.Bac. (Oxon), F.R.C.O., L.R.A.M.:—

Variations on Sicilian Mariners' Hymn ... *Lux*
War March of the Priests, "Athalie" *Mendelssohn*
Festive March in D ... ... *Smart*
(*a*) Meditation } (*b*) Toccato } ... ... *D'Evry*
(*a*) The Question } (*b*) The Answer } ... ... *Wolstenholme*
Grand Fantasia "The Storm" ... *Neukomm*
Grand Chorus in D ... ... *Guilmant*
Fantasia in F minor ... ... *Freyer*
Grand Offertoire in D ... ... *Batiste*
Grand Finale ... ... *Wagner*

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Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. W. H. Goss.

METROPOLITAN.

CLAPTON.—The Downs Chapel was packed with an appreciative audience on Monday, May 4th, the occasion being the annual concert given by Mr. W. C. Webb, A.R.C.O., organist and choirmaster. A large and fairly well-balanced choir, made up of members of the recently-formed branch of the Nonconformist Choir Union, sang the choral portions, the most successful items being "O worship the King" (Nichol), "Sing O Heavens" (Sullivan), and Mozart's motett, "O God, when Thou appearest." The names of the soloists are sufficient guarantee for their excellence, and needless to add that their efforts met with loud applause; in some cases encores were demanded. Miss Nutter sang with exquisite taste and feeling Liddle's "Abide with Me," and Sullivan's "God shall wipe away all tears." Mr. Masters used his fine voice with excellent effect, and was obliged to repeatedly acknowledge the prolonged applause after his solos, "O Divine Redeemer" (Gounod), and "Cujus Animam" (Rossini). Mr. Montague Borwell rendered the impressive aria from Mendelssohn's "St. Paul," "O God have mercy," and "The Lord worketh wonders" ("Judas Maccabæus") Handel, in his well-known artistic style. We must not forget to mention Miss Winifred Marwood's work, as a large share of the programme fell to her; in Mendelssohn's "Hear my Prayer," she was most successful, both choir and soloist combining to make one of the best renderings of this old favourite it has been our pleasure to listen to. A novel addition to the programme were the organ solos of the talented boy organist, Master Harold Darke, "Andante in G" (Batiste), and "Marcia" (Guilmant), and in response to repeated demands for more, he played a prelude of his own composition. This clever young musician, who is only fourteen years of age, recently won a scholarship, which was open to all England. The keenness of the composition will be somewhat understood from the fact that some of the entrants were several years Darke's senior. He has a great future before him in the musical world. The accompaniments were played by Mr. Louis F. Goodwin (organ), and Mr. John Jeffreys (piano). Mr. Webb, as conductor, is to be congratulated upon the unqualified success of the concert, and it added one more to his list of triumphs. A silver collection was taken to benefit the Orphanage funds of the Incorporated Society of Musicians.

STRAND.—Mr. C. E. Smith desires to thank, through our columns, those ladies and gentlemen who assisted in the choir during the Baptist Union meetings.

PROVINCIAL.

ALDERSHOT.—The Wesleyan Choir gave a musical performance at the Wesley Hall on Wednesday, April 24th, which was a pleasure to themselves and to the large audience which had assembled to listen to them. The principal item on the programme was the sacred cantata, "Day and Night," composed by Mr. H. Ernest Nichol. The choir and orchestra which rendered this were conducted by Mr. W. E. Curry, and their singing and playing gave evidence of a careful study of the work. The vocal music, especially, was most creditable, and the solo work of Miss N. Mead, Miss B. Williams, Miss Nessie Bell, and Mr. Crawley received hearty applause. Mr. Curry may certainly be proud of the choir, for their performance proved that in the way of natural gifts and training the average is particularly high. The orchestra was composed of instrumentalists who at various times assist at the services and meetings held in connection with the Wesleyan Church, and the duties devolving upon them in connection with the production of the cantata were discharged in a very able manner. A few miscellaneous items preceded the cantata. The orchestra opened with the march "Candahar," and subsequently played "The Joyous Re-union" and "A Chariot Race." Miss Nessie Bell and Miss B. Williams also appeared, the former singing "The Child of Nazareth," and the latter "A Song of Thanksgiving." Both efforts were in excellent taste, and the audience were not slow to show their appreciation. The accompaniments during the evening were played by Miss Williams and Miss B. Williams. The Rev. S. Langdon, superintendent of the circuit, performed the duties of chairman.

ALSAGER.—Choir sermons were preached at Wesley Place to large congregations by the Rev. Leonard Ashworth. At the morning service the choir rendered the "Te Deum" (Dr. Hopkins), and the anthem, "I was glad" (Higgs). In the afternoon a musical service was presided over by Mrs. H. G. Broomfield. A beautiful address was given by Mrs. G. Renton. Miss Annie Shirley sang "The Holy Message" (Challinor), and the solo in Mendelssohn's "Hear My Prayer." Miss Maud Gibbons gave Sullivan's "Lost Chord," and "There is a green hill far away" (Gounod). Miss Lucas, Mrs. Bibbey, Messrs. S. Thomas and J. L. Smith sang two quartets, "Lead, Kindly Light" (Sullivan), and "The Shepherd's Farewell" (Smart). At the evening service Miss Shirley gave "Sun of my Soul" (Adams), and Miss Gibbons "Ye that are Weary" (L. Kane), and the duet from the "Holy City," "They shall hunger no more." The choir rendered Gounod's "Come unto Him" and "Hear my Prayer." Mr. John Arrowsmith presided at the organ. Services most successful and enjoyable.

BLACKFORD BRIDGE (NEAR BURY).—The anniversary services in connection with the Congregational Sunday School were held on May 17th, when interesting musical selections were given. In the afternoon the cantata "The Love of God" (Berridge), was rendered by an efficient choir. The soloists were Misses Bamford and Auty, and Messrs. Bleackley and Minton, all of whom acquitted themselves well. Mr. Spencer was at the organ, and Mr. Nuttall ably conducted. The day's collections amounted to £75.

BOLTON.—On the occasion of reopening the organ at the Primitive Methodist Church, Moor Lane, on Sunday, April 19th, special sermons were preached by J. Hulme, Esq., of Lostock. At the evening service Miss Lizzie Philips sang the solo "Dream of Paradise" (Gray), and the home choir rendered the anthem "Messiah's Name" in capital style. In the afternoon the home choir, assisted by Miss Philips, gave a musical service, consisting of the anthems "Hail, Blessed Morn," "Endless Praise," "Sing we Merrily," "Awake, O Heart," "Wondrous Love." Mr.

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Lagar conducted, and Mr. Parkinson was organist. ——On Wednesday, April 29th, the Primitive Methodist Choral Society gave a capital rendering of the cantata "The City of God," Miss Hulme, Miss Withnell, Mr. Withnell, and Mr. Hulme being the soloists; conductor, Mr. Hanesworth, and organist, Mr. Warwick.——On Sunday, May 3rd, special sermons were preached by W. H. Ormesher, Esq., of Atherton. At the evening service, Mr. G. Storey sang the solo, "But Thou didst not leave" (Handel), and the home choir gave the anthem, "What is man," very effectively. In the afternoon a grand musical service was given. His Worship the Mayor, Ald. J. Miles, J.P., presided at the organ, and rendered selections in a very pleasing manner. Miss Philips sang the solos, "In verdure clad," and "Rock of Ages," Mr. W. Crumblehulme also gave a fine rendering of the solos "Arm, arm, ye brave" (Judas Maccabeus), "And my Paternal Love" (Samson). The choir sang the anthems, "Blessed are the people" (Newsome), and "Show us Thy mercy" (Pearson).

Egham.—At the Literary Institute, on April 23rd, Gaul's popular cantata, "The Holy City," was given by a band and chorus of seventy performers under the conductorship of Mr. A. Montgomery. The chorus consisted of the choir of Egham Hill Congregational Church (about thirty-eight), whose numbers were augmented by other singers from Egham and Staines. The members of the band were drawn from the neighbourhood and ably led by Miss Helen Cross, Miss Simpson accompanying at the piano and Mr. Sydney Janes at the organ; H. Burden Smith, cello; F. Symons, double bass. The large hall was filled to overflowing by an enthusiastic audience who thoroughly appreciated the excellent rendering of the choruses. Special mention should be made of the following:—"Thine is the kingdom," "A new heaven and earth" by Mr. Walter Dodds, and the Choral Sanctus, "Holy, holy, holy." The unaccompanied chorus, "The fining pot is for silver," showed traces of excellent training and was given with good expression. Much credit is due to Mr. A. Montgomery and Mr. B. Tice, joint conductors, for the very painstaking way they had prepared the chorus for their final effort. Unfortunately at the last minute it was found that Madame Edwards would not be able to take her part in the concert owing to a severe cold, but Mr. H. V. Janes and Mr. Abel Starkey very pluckily stepped into the breach, so that the entire programme was given with but two exceptions. Mention must be made of the exquisite violin solo and encore given by Mr. E. H. Donkin, of the Royal Holloway College. It was one of the features of the evening; also the solos by Miss Carrie Herwin and Mr. Walter Dodds received enthusiastic applause.

Exeter.—The third annual festival of the combined Wesleyan choirs of Exeter and Torquay took place at the Mint Church, Exeter, on May 13th. Starting with "Elijah," followed last year by the "Hymn of Praise" and Handel's "Coronation Anthem," the choirs now gave a capital performance of "The Creation," which is to be repeated at Torquay in the autumn, the Exeter choirs returning the visit. Mr. F. J. Shapcott, L.R.A.M., (of the Mint Church) ably conducted; Mr. E. W. Goss (of Union Street, Torquay), presided at the organ, and, in conjunction with the Union Street orchestral band, assisted by three professional gentlemen, most efficiently supplied the accompaniments. Mrs. Cissie Herbert (Gold Medallist, L.A.M.), proved herself the possessor of a fine voice, and sang the soprano solos admirably; Mr. Frank Webster and Mr. J. H. Matthew being allotted the tenor and bass solos. The chorus numbered about 140 voices, and, thanks to the careful and painstaking training bestowed on them by Mr. F. J. Shapcott and Mr. F. J. Goss, acquitted themselves remarkably well, both as to attack, enunciation, and tone. The afternoon was devoted to a rehearsal, after which the choirs were kindly entertained at tea by the Mayor and Mayoress of Exeter. The performance, in the evening, was attended by a large and delighted audience, and financially, as musically, was a decided success.

Folkestone.—On May 11th the choir of the Baptist Church, assisted by friends, gave a performance of "Daniel" to a fairly large audience. The parts were taken as follows: The Queen, Mrs. F. W. Pope; the King, Mr. Herbert Dobbie; Sister of Azariah, Miss Clara Dobbie; Azariah, Mr. D. E. Gordon; Daniel, Mr. Inston Bowman; Herald, Mr. F. C. Lepper. Mrs. Williams was at the organ, Mr. G. D. Cooper at the piano, and Mr. F. W. Pope conducted. The Rev. J. C. Carlile presided, and pleaded for a good collection for one of their mission stations.

Heckmondwike.—The anniversary services in connection with the Healey Branch Sunday School were held in the Upper Independent Chapel on Sunday, May 10th, when sermons were preached morning and evening by the Rev. G. Watt Smith, of Leeds. The hymns and tunes were of the usual "anniversary" type, and were heartily sung by the children. One of the tunes was entitled, "The Children's Prayer," being a composition by the late Dr. Spark. This was sung with much taste and expression. The anthem was taken from a cantata by J. Guest, and consisted of a setting of the hymn, "Hark! the Song of Jubilee." It is not entirely original, a few bars of Handel's "Hallelujah Chorus" ("Messiah"), being interpolated. The present writer ventures to doubt the wisdom of this proceeding on the part of the composer. Chorales and hymn tunes by various writers may be, and have been, incorporated, with advantage, in oratorios, cantatas, and anthems. Indeed, we have the authority of such great masters as Bach and Mendelssohn for this practice, but examples such as the one referred to above seem somewhat out of place. However, the anthem was sung with great spirit, and was evidently enjoyed by the scholars and congregation. Undoubtedly the great musical feature of the morning service was the refined singing of Handel's duet from "Judas Maccabæus"—"O lovely peace"—by Misses Brears and Pearson. The two voices blended admirably, the intonation being faultless. At the evening service, also, Miss Brears delighted the large congregation with a most sympathetic rendering of Handel's air, "I know that my Redeemer liveth." It may be mentioned here that both Miss Brears and Miss Pearson are members of the Upper Chapel Choir, which now contains several most capable soloists in each of the four parts. Mr. J. Lockwood was the conductor, and great credit is due to him for the excellent manner in which the scholars sang their hymns and anthem. Mr. J. W. Burnley presided at the organ, and his opening, offertory, and concluding voluntaries, were as follows: "Adagio from the Symphony in E flat major" (No. 4). Haydn; "Intermezzo" (A major), E. Townsend Driffield; "Finale to the First 'Sonata da Camera' for the Organ," A. L. Peace; "Allegro Cantabile from the Fifth Organ Symphony," C. M. Widor; "Andante," varied (G

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major), Batiste; "March upon a Theme of Handel," Guilmant.

HIGH WYCOMBE.—An organ recital was given by Mr. Fountain Meen on May 5th, at Trinity Congregational Church. The items were:—"Sonata in C minor" (Mendelssohn), "Variations on Russian Hymn" (Freyer), "Fugue in G" (Krebs), Fantasia, "The Storm" (Lemmens), "Andantino" (Lemare), "Le Carillon" (Wolstenholme), and "Toccata" (Dubois). Miss Alice Simon's singing was much admired, and the chapel was quite full.

OLDHAM.—On Sunday, May 10th, at the Wesley Chapel, the annual Choir Festival Services were held, when good congregations gathered. The morning anthems were Stainer's "Awake, put on thy strength," and Handel's "Then round about the starry throne," from "Samson." The evening service was attended by a very large congregation, who entered most heartily in the hymns, which were well-known, and set to old tunes. The anthems and choruses were as follows: "Sing, O Heavens" (Wellow); "Hear my Prayer" (Mendelssohn)—Madame Fidler, of Manchester, taking the solo; and "Gloria" (Mozart). Madame Fidler also sang "O Divine Redeemer" (Gounod). Her singing was a great attraction. Mr. Fred Mills, a member of the choir who possesses a fine tenor voice, gave Mendelssohn's "Sing ye praise," from "Hymn of Praise"), and "Palms" (Faure). Mr. William Lawton, the organist and choirmaster, presided at the fine organ, and gave several special voluntaries—"Largo" (Dvorak), "Trameri" (Schumann), "March Pontificale and Trumpet Fugue" (Lemmens). The services were most enthusiastic and greatly enjoyed.

TORQUAY.—Owing to the pressure of other professional engagements and to a feeling of dissatisfaction with the number of the choir and the interest taken in the musical portion of the services, Dr. Orlando A. Mansfield, F.R.C.O., had contemplated retiring from his position as organist and choirmaster of Belgrave Church, Torquay. But in response to the request of the pastor, the Rev. J. Charteris Johnston, and the officers of the church, and in consideration of a unanimous vote of confidence and appreciation passed at a large and enthusiastic meeting of the church and congregation, Dr. Mansfield has consented to withdraw his resignation, an action which has been followed by a large increase in the choir membership, nearly a dozen new members having appointed within a week.——At the recent Local Centre Exams. of the Associated Board, held at Exeter, Master Purcell James Mansfield was successful in passing with honours the senior grade exams. in theory and pianoforte playing. Master Mansfield, who is only thirteen years of age, is the son and pupil of Dr. Orlando A. Mansfield, of Torquay, whose contributions to this journal are well known to most of our readers.

COLONIAL.

CAPE TOWN.—On Good Friday an excellent performance of "The Messiah" was given in the Metropolitan Wesleyan Church. The soloists were Madame Kate Drew, Mrs. Griffiths Vincent, Mr. William Thomas, and Mr. Robert Tait. Mr. G. Denholm Walker presided at the organ, and Mr. Walter J. Tilly conducted.

We are glad to hear that a Free Church Choral Union has been formed in South Norwood and Selhurst, and that so much enthusiasm has already been shown in the movement, that much useful work is likely to be accomplished.

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6.	Harmonic Flute ..	Metal ..	..	4 ,,
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13.	Vox Angelica ..	Metal ..	..	8 ,,
14.	Voix Celestes ..	Metal ..	..	8 ,,
15.	Zartflote	Metal ..	..	4 ,,
16.	Gemshorn	Metal ..	..	4 ,,
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28.	Echo Bass	Wood ..	..	16 ,,
29.	Flute Bass	Wood ..	..	8 ,,

Couplers.

30. Swell to Pedal.	33. Great to Pedal.
31. Choir to Pedal.	34. Swell to Great.
32. Swell to Choir.	35. Swell Octave.

36. Swell Sub-Octave.

Accessories.

Tremulant to Swell.
Three composition pedals to Great (two selective).
Four ditto. to Swell (two selective).
Five Brinovus touches to Choir (placed over keys).
Four Brinovus touches to Pedal.
Brinovus touch for making Swell reeds playable upon Choir manual.
Brindgradus pedal for bringing on the full power of the Organ by a series of steps of correct tonal sequence.

Correspondence.

"AURELIA."

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—With reference to the enquiry of one of your correspondents regarding the genesis of S. S. Wesley's hymn tune "Aurelia," Mr. Kendrick Pyne, the well known organist of the Cathedral and Town Hall, Manchester, published a few years ago some interesting memorials of the composer of "Blessed be the God and Father," in which he threw some light on this point. Mr. Kendrick Pyne was one of the latest of Wesley's pupils, and was with him

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during a portion of his Winchester period—when, therefore, he was still in his prime.

Mr. Pyne resided, I believe, in Wesley's home, to which, by the way, was attached a somewhat large garden, very untidily kept, and consequently known to the musical wits of the neighbourhood as "Wesley's Wilderness."

One Sunday afternoon, when Wesley had been playing and improvising in his drawing-room alone, he suddenly and imperatively summoned those members of his family who were within call, including Mr. Kendrick Pyne, to listen to an idea which had occurred to him "in the way of a popular hymn tune." Wesley then and there played over to those present the tune we know as "Aurelia," having evolved or improvised it at the piano just before.

The composer had the hymn "Jerusalem the Golden" in his mind at the time, and intended his tune to be sung to it—hence its name, "Aurelia." In this respect, however, the tune shared the fate of many others which have failed to become associated with the words intended by their composers, owing to this position being already occupied, to the exclusion of all others, by previously existing tunes. For example, the late Mr. Hewlett's tune generally sung to "Weary of earth and laden with my sin," was written for "Abide with me"; while Barnby's beautiful tune to "Jesus, Lover of my soul," is rarely, if ever, sung at all. I have never heard it save at St. Anne's, Soho, years ago, when the "Hymnary" was still in use at that church.

Each of these hymns had already become wedded to tunes from which they are not likely to be divided, and, similarly, when Wesley wrote "Aurelia," the tune "Ewing," which, curiously enough, was originally written for other words (see Hullah's preface to "The Book of Praise Hymnal") had already become firmly associated with "Jerusalem the Golden."

Of "The Church's one Foundation," the hymn to which "Aurelia" is generally sung, it is recorded that it was one of the two especial *bêtes-noire* of a well-known bishop, not long deceased. The other was cold chicken. He had had both served up to him *ad nauseam*, the one at countless confirmations, church dedications, and other functions, and the other at the subsequent luncheons.

"Aurelia" has certainly become popular, and thus Wesley, who seldom aimed at popularity merely, has succeeded in his avowed object. In the opinion of certain good judges, including Mr. Kendrick Pyne, the tune has, beyond its popularity, few attributes.—I am, sir, yours faithfully,

Westminster, J. D. Tetley.
14th May, 1903.

New Music.

NOVELLO AND CO., BERNERS STREET, W.

War and Peace. A Symphonic Ode. By C. Hubert H. Parry.—This work was evidently suggested by the South African War. It is divided into ten sections, viz., Prologue, War Song, Recompense, Comradeship, The Dirge, Home-Coming, Peace, Home, Marching Song of Peace, Aspiration. Sir Hubert Parry is, we understand, responsible for most of the words as well as the music. The work is striking in parts, and certain numbers will be favourites; for instance, the male chorus, "Strike now! slay now!" will probably become a test piece in male voice competitions. The soprano solo and chorus, "Ring the tidings far and wide," is an effective number. The Royal Choral Society gave a good rendering of the ode on April 30th.

BREITKOPF AND HARTEL, 54, GREAT MARLBOROUGH STREET, W.

We have received the catalogue of this firm's publications. It runs to 1,200 pages of closely printed matter. It is an education to study it closely. Schubert's works cover forty-seven pages, Beethoven's forty-one, and Mendelssohn's thirty-eight. The firm seems to have been founded in 1719—still the catalogue is a marvel.

The Marriage Feast. A Cantata. By Rev. George Gardner, Mus.Bac.—This is intended for Church use, and is interesting upon the whole. The epilogue is the best number. In places two players are required at the organ, rather an inconvenient arrangement.

J. R. WILDMAN, LEEDS.

Five Little Pieces for the Piano. By Augustus Mayhew. 1s. 6d. net.—Tasteful items for young players.

Accidentals.

GREEN and Heminson were passing down Oxford Street, London, and before them strutted one of the members of a musical society, who sang as he walked along snatches from ballads and operas, to his own intense satisfaction.

"I bet you a level shilling," said Green to Heminson, "that I give that chap in front of us, who is singing, a kick which he will not resent, and instead of being annoyed will thank me."

"Perhaps you know him—he is a friend of yours," Heminson replied.

"I have never spoken to him, and he doesn't know me," said Green.

"Right you are, then; I'll take you," said Heminson.

Green advanced to the warbler and, watching his opportunity, dealt the baritone a kick. The baritone turned round, maddened with passion at the unprovoked and unexpected attack. Green, in no way disconcerted, raised his hat politely, and with the most profound bow and an appearance of sincere regret, said:—

"Excuse me. I thought from your voice I recognised my old friend Santley."

The compliment was too telling, and the singer, overcome with pride at the suggested comparison, replied:—

"My dear sir, you are too kind!"

Green won his bet, but the joke should not be tried on the same victim again.

To Correspondents.

H. E.—Your specification is not a good one. It requires much modification. But we understand pretty much what you require. It would cost you about £350 or £400.

T. F. B.—Thanks for your suggestion, which we will consider.

H. S. M.—Hardly suitable for our columns.

The following are thanked for their communications:—A. D. S. (Highbury), W. W. (Cardiff), T. S. (Grantham), W. J. B. (Falmouth), E. R. (Ipswich), S. S. (Rhyl), T. B. (Aberdeen), E. M. A. (Ramsgate), M. B. (Peckham), T. T. (Penrith).

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The Nonconformist Musical Journal.

Edited by E. MINSHALL.

A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

No. 187. JULY, 1903. PRICE 2D.

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The Nonconformist Musical Journal.

A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

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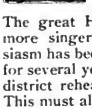

N spite of very wet weather the Nonconformist Choir Union Festival at the Crystal Palace on June 13th, was a success. One most encouraging feature was the largely increased choir. The great Handel orchestra looked as if 300 more singers would crowd it. More enthusiasm has been shown in the work this year than for several years back, and the attendance at the district rehearsals has been more satisfactory. This must all be encouraging to the committee. At one time, owing to the great increase in the railway fares from the Midlands and the North, the annual festival was seriously threatened with disaster. Happily a forward movement has risen in London and the Home Counties, with the result that the ranks have to a large extent been filled up, and there seems every indication of a further growth before next year.

****

There was much in the singing that was creditable to the singers and the numerous choirmasters who had trained them. Some of the pieces were distinctly difficult for an average Nonconformist church choir—especially for small choirs of a dozen voices. But the work had been for the most part carefully prepared. There were shaky passages now and again, but the singers quickly pulled themselves together. When it is remembered that it was not a choir of picked voices—that many of the singers sang by ear only—and that many hundreds of the performers had not been rehearsed by the conductor, the result can certainly be regarded as satisfactory.

****

The competitions were very interesting. In Class A, the Lewisham Congregational Choir came out first, and their singing was most excellent. The other choirs in this class were also exceedingly good. In Class B Reigate and Brighton ran very close, the former winning by one point only.

****

The Union has some cause for complaint against the congregations of the London churches in the matter of audience. The *Christian World* puts the audience down at 400. That is, of course, absurd, and we can only presume the writer meant that 400 persons paid for seats in the reserved enclosure. 12,730 persons passed the turnstiles that day, and as it was very wet, they must have been in the Palace. With the free chairs by the Royal box, nearly all occupied, and the crowds standing at the sides and back of the enclosure, there must have been some thousands of listeners. Every reserved seat would have been occupied if all the London churches had shown much interest in the event.

****

There are some cloth-bound books of music left which the committee are anxious to dispose of at the greatly reduced price of nine shillings for twelve copies. Choirmasters requiring an excellent selection of pieces would do well to secure copies at once. Applications should be made to the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, London, E.C. The following are the contents of the book: "O God when Thou appearest" (Mozart), "O worship the King" (H. Ernest Nichol), "Sing, O Heavens" (Sullivan), "When His loud voice" (Handel), "The Harvest Feast" (Gaul), "Haste Thee, Nymph" (Handel), "The Unseen Choir" (Ernest A. Dicks), "Soldier's Chorus" (Gounod).

****

In the *Free Churchman* for June appears a letter of "Advice and Encouragement" to

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choirmasters, etc., written by Mr. E. Minshall, at the request of the editor. That letter brought forth a really sad communication from the organist of a Baptist church. The following is an extract :—

To my mind the great want of success is due to the very little support given to music by the ministers and those in authority in our churches. Personally I have frequently suggested the practice of an oratorio or small cantata, of a sacred character, to be given in the church, but am always met with the remark, "Why trouble yourself? the people don't want it; so much time thrown away." Such indifference takes the pluck out of any man who has musical enthusiasm in him, and causes him to let things slide, and go their own way. If our ministers, instead, would only consent to the introduction of better music it should soon have a beneficial effect, not only in the "Service of Praise" in our churches, but in the attendance; for with better music we should obtain better singers, and I am of opinion that where there is good singing there are always good congregations. In my own church there is a movement at the present time to get in the "outsiders"—those who never, or seldom enter a place of worship—and yet I am requested to cut down the music to the lowest possible limit. Short anthems, certainly none with a solo, and the shortest of hymns—thus doing away with the very element that would attract an outsider. It was suggested that we had a sacred solo, such as, perhaps, "The King of Love," or "There is a green hill," but that was tabooed, on the score that it was "showing off" on the part of the singer. The musical arrangements of our Nonconformist Churches want altering, but until the ministers are brought to see that it mainly rests with them, no improvement is possible. It is no surprise to me that so many of our young people find their way to the Established Churches, where they are sure of hearing a good musical service. I should and often do feel inclined to do the same, but in order to obtain a post as organist and choirmaster I should I presume, have to attend classes and be confirmed, which is against my principles, being a Nonconformist to the backbone.

The musical question has ever been a thorny one, and possibly ever will be, but if we want to keep our young people in the Churches this is one way of doing it. Give the choir a chance, instead of keeping them in the background; encourage them by all possible means, and instead of leaving them to purchase their own music, as is frequently done, make them a generous grant once a year, so that something new can always be "on the stocks," and an opportunity of an occasional performance given them. I thought these few lines would show you that there are some animated with progressive ideas, and anxious for a brighter and more musical service, but the "drag on the wheel"—indifference—dashes all one's hopes, and makes one more pessimistic than ever. However, I think things are better than they were a few years ago, that alone is something to be grateful for, but they are still far from what they might be. I am no advocate for making our Sunday services concerts, but there is a gospel in song, a fact that Nonconformists are slow to realise, and to my knowledge many a heart has been touched by an inspired song, which probably any amount of preaching would not have affected.

After a long experience we feel sure that of all the denominations the Baptists are most behind-hand with their music. There are some Baptist churches with excellent music, but in many of them four hymns constitute the whole musical service. There is now no excuse, for the Baptist Hymnal provides plenty of variety. We trust our correspondent—with many others in similar circumstances—will still go on working and hoping. We have very little doubt that before many years have passed every church will have a good musical service.

****

From *Musical Opinion* we learn that the congregation of a parish church in Essex has been disturbed by a discordant voice in the singing. To stop the annoyance the churchwardens sent the objectionable vocalist a letter which runs thus :—

Dear Sir,—We have been requested by many members of the congregation attending the Parish Church to ask you if you will kindly moderate your voice in the singing of the hymns, etc. It is really very objectionable to those sitting near you, and seriously interferes with the musical portion of the service. You are possibly not aware that you are causing this annoyance, and we feel sure that we have only to bring the matter before you that you will fall in with our wishes and those of the congregation generally.

What the result was is not stated.

****

The proprietor of a country music warehouse sends us the following *facts* :—"A gentleman came in last week, and in all seriousness asked for a flageolet in C Major as it would not go with his piano unless it was in C *Major*. Another customer purchasing a song, on being asked what key he preferred, said his was a B flat voice. But the best of all, we were once asked for Mozart's 'Sympathy to Jemima,' instead of Symphony in G Minor."

Woking Nonconformist Choral Union.

This Union gave a very successful concert last month, consisting of Van Bree's cantata, "St. Cecilia's Day." The chorus (of about 50 voices) were thoroughly at home with the music, and rendered it with much spirit, precision, and expression. The solos were sung by Miss Winslade (who had prepared them at short notice, but acquitted herself excellently notwithstanding). The young lady is a pupil of Mr. J. L. Phillips, who accompanied her. There was no band. The accompaniments were played by Mr. Phillips, 1st piano; Mr. G. Macdonald, 2nd piano; and Mr. H. B. Pryor, American organ, and had been arranged by the conductor (Mr. R. Taylor) for two pianos of contrasted tone, and organ, to resemble as nearly as was possible the band effects. In the miscellaneous part, solos, etc., were rendered by members of the chorus and by Miss Winslade. A recitation in Dorset dialect, by Mr. Lush, "brought down the house." The chorus also sang "The harvest feast" (Gaul), and Soldiers' Chorus (Gounod), from the Crystal Palace selection. They purpose giving the whole selection before the holidays.

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Passing Notes.

ERMAN humour is of the elephantine order. They say that a Dutchman never falls in love. I don't believe a German ever makes a really good joke. At any rate he often makes atrociously bad jokes. The latest exhibition of his wit comes from Leipzig, where the editor of the *Signale*, a sedate musical journal, tried a sort of April hoax on his readers. He presented a thrilling story of a young student who, helping an infirm old woman on the street, had the good fortune to receive from her a bundle of old musical manuscripts, among which he subsequently found the whole of the so-called "Unfinished" Symphony of Franz Schubert. The ponderous editor should have added a footnote: "N.B.—This is a hoax." But he didn't. His absurd tale was copied by a Paris musical journal; it got from thence to London; and several writers naturally made the "discovery" a theme for comment. I myself wrote a leaderette in an important provincial paper. Now we find that we have been fooled. In China the lunatic is treated as a sacred person: I would have lunatics of the Leipzig order lynched without more ado.

What's in a name? Nothing, apparently, according to the practice of Mr. Edward A. MacDowell, the American pianist composer, who was recently welcomed to our hospitable shores. Mr. MacDowell gives titles to his pieces, but it seems that the titles don't matter much. So I gather from a good story told by Mr. W. S. B. Mathews, the editor of the Chicago *Music*. Not long ago a country pupil brought Mr. Mathews a programme of MacDowell's works which she had to play. In the list was a certain chord-study entitled "March Wind." It was marked *pianissimo*, and Mr. Mathews spent much time in getting his pupil to play it softly, "in order to represent the distance of the wind, and the rise and fall of the intensity." A few days later MacDowell gave a recital in Chicago, and among the selections was this same "March Wind," which he played *fortissimo* throughout. When Mathews saw him next day, he says, says he: "You're a fine fellow! To mark your own March Wind *pianissimo*, and then play it *fortissimo*. What's the good of my working two hours with a pupil to get it down fine, when you upset everything by playing it in this tumultuous way?" To which Mr. MacDowell answered: "Did I mark that *pianissimo?* When I got ready to play it I couldn't remember whether it was *pianissimo* or *fortissimo*, and I said, March Wind, March Wind, this must be very loud and roaring; and so I played it *fortissimo*." Just so! The wind bloweth where it listeth, and the composer may call his piece anything he likes.

I have read every word of the late Sir George Grove's Life, just published by Macmillan. It is a wonderful story of evolution—how this man, beginning life as a civil engineer, never more than a musical amateur and not greatly accomplished at that, ended by being placed at the head of the Royal College of Music. One can understand the sneers of the professional musicians who did not know him. Those who did know him were bound to love him, and this book can hardly fail to refresh and reanimate the affection of all who came within his sphere of influence. Grove had a keen sense of humour, and there are some capital stories in his reminiscences. I think the best is that told in connection with Sir George Macfarren. Macfarren was examining for the Mus.Bac. at Cambridge. "Will you be good enough to give me some account of the Ecclesiastical Modes," he said to a candidate. "Pardon me, sir," replied the candidate, "but I am a Dissenter." Grove was fond of telling a story of a young lady at Manchester, who, when informed that Stephen Heller could improvise on any subject that was given to him, innocently asked: "Do you mean to say that if he was given a *sponge*, he could improvise on that?" There are several anecdotes of Sir Michael Costa. The best is a malapropism of the great conductor, who spoke English in the Handelian fashion—broken. One of Costa's players had met with an accident to his leg, and Grove one day asked him how the patient was doing. "He's going on all right," said Costa, "but he'll have to walk on crochets." Sir George does not note that in certain circles Sir Michael was known as the Costa-monger.

Edward Grieg, the Norwegian composer, has just been celebrating his sixtieth birthday. "You will never be a composer," said Gade to him when as a young student Grieg took his E Minor Sonata for the Dane's approval. Where can you hear Gade's compositions now, unless perhaps "The Erl-King's Daughter," beloved of small choral societies? And Grieg—well, have we not the "Peer Gynt" Suite, the Norwegian Bridal March, the Berceuse, a host of lovely songs? Grieg, like Chopin, has for the most part worked in small forms, but his art work is not on that account small: it is delicate, beautiful, and in its way unique. Yet from professional musicians he does not meet with much favour. Some speak of him patronisingly, some scornfully. "Grieg?" they say. "Oh, yes, very charming, but ——" and the rest is covered by a shrug of the shoulders. Well, of course Grieg is not a Bach or a Beethoven. He doesn't pretend to be. Bach and Beethoven, he has himself observed, raised temples and churches on the heights; he (Grieg) has tried, in the words of Ibsen, to build homes for human beings, or, to put it in another way, he has noted down the popular music of his country. He has explored the rich treasure of the folk-songs of his fatherland, and from these hitherto unexplored manifestations of the Norwegian genius he has tried to create a national art. Do you call that a mean achievement? I wish we had some genius who would do the same for our own country.

J. CUTHBERT HADDEN.

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Music at St. Paul's Presbyterian Church, Westbourne Grove.

THE churches of the Presbyterian order in London have a good reputation for excellent work, and much is done from time to time by enthusiastic musicians and others to improve the standard of choir work by associating together for festival service and in other ways. The tendency seems, however, to be in the direction of small choirs of good quality rather than of a large company less capable of enjoying and exhibiting the finer shades of choral work.

Our visit to St. Paul's Presbyterian Church was on the morning of Hospital Sunday, when the weather had done its best (or worst) to keep the church empty, and had in a measure succeeded, let it be hoped not to the detriment of the collection. The present minister of St. Paul's is Rev. Richard Roberts, a young Welsh preacher of power and undoubted ability, who, finding his native methods of church government not all that could be wished, has applied for admission to the Presbyterian ministry. Meanwhile St. Paul's congregation have invited him to the pulpit, and there is promise of some good work in the new sphere of influence. And the church furnishes a scope for energetic work which any young minister might well envy. The reputation of the church, built up as it has been by Dr. Morrison and latterly by Rev. G. Johnstone Ross (now of Cambridge), is a heritage of no mean worth, and opportunities in the future for further earnest work are likely to be plentiful. The situation of the church, placed as it is right on the spot where the young people of both sexes are to be found in their hundreds, "living in" at the large emporiums of the Westbourne Grove district, is a very distinct advantage, and already the minister is making special efforts to attach to the church a number of the young folks, who, away from home, sometimes sorely need a word of counsel in hours of loneliness. There will be found as a useful and indeed a necessary adjunct a first-rate choir. Fortunately the instrument lies ready to hand, and although of the "choice" order, it will no doubt prove an effective aid in drawing young life to the church, more especially if a little elasticity is introduced into the form of service, at present cast upon rather strict Presbyterian lines.

MR. C. R. WILLIS.

The service under notice was perhaps, owing to the unfortunate climatic conditions already noted, a little below the average, but it was still a pleasant experience, sacred song and stirring sermon making the time appear short.

The opening hymn was No. 291 in Church Praise, which is, of course, the Hymnal in use at the church. It was a good opening piece, and was sung fairly well. The chant (a lengthy Psalm) was more generally sung, the people having evidently learnt the helpfulness of the choral recitation of the grand lyrics of the Hebrew bards who long ages ago penned words that to-day express the heart's need as no other writings do or can. A love for the words of Scripture is characteristic of the Scottish people, and the Psalms are familiar to most of the children—a factor of value in the successful rendering of the Scripture passages. It would have been a very definite improvement if the Lord's Prayer had also been taken to a simple chant or other musical setting. It is more than strange that devout-minded folks who appreciate a chant for the Psalms should be content with the ordinary "mumble" which, while on this occasion less objectionable than in some other places, is still too frequently the portion of the universal petition. The hymn following was 521, a special "Hospital" hymn, sung to Cooper's "St. Sepulchre." The sympathies of the congregation being aroused in the subject, the hymn went very well, the expression marks being well noted and sustained. A children's hymn (436), "Hosanna, loud Hosanna," to "Isleworth," which was evidently a favourite with the congregation, so well did they sing it. A verse sung by the children of the congregation alone

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would have been a welcome feature, but as they were scattered about in various parts of the church it might have been a little difficult. They could be brought together perhaps for the purpose, and so brighten the service for themselves and their parents.

Following this hymn was the collection, taken immediately before the sermon, which seemed a little out of the way on this occasion. Strong reliance upon the liberality of the people helped the minister no doubt to feel pretty sure that his appeal was not an absolute necessity in order to ensure a hearty response.

During the collection the choir sang "Bless the Lord" (Hopkins), an effective anthem, which received very careful attention. The quartet portion was very fine—a real gem of well-balanced singing, with a very good blend in the voices. The "full" close was well done, the "fortes" well delivered, and adequately sustained. A piano passage in the earlier portion was also well done, and the rendition betokened careful preparation and attention to detail.

The sermon which followed was a strong appeal for the support of the hospitals of the metropolis. Mr. Roberts evinced a thorough interest in their labours, and tracing the origin of the work of caring for the sick to the early years of the Christian era, he emphasised the essentially Christian origin of collective, curative employment, and urged unstinted support of the present-day successors to the early hospices and refuges for the sick. He had, however, two strong reservations—one a deep detestation of vivisection, and the other a feeling of disgust that a large number of larks should have been provided for the pampered appetites of the patrons at the recent ball at the Albert Hall. A guinea ticket, with a murdered lark as part of the price, was not altogether a gain, Mr. Roberts said, and every lover of our feathered songsters will surely be of the same mind. These digressions in no way interfered with the interest of a very eloquent and stirring appeal, which was heartfelt in every phrase. It had also the grace of brevity, the service lasting but an hour and a quarter, the closing hymn being No. 287.

A short chat with the organist, Mr. C. R. Willis, after the service, was of interest. Mr. Willis has occupied his present position for over eight years, and speaks most highly of the people with whom he has to work. He was previously associated with Dr. Alcock, now of the Chapel Royal. Mr. Willis's playing throughout the service was of a very helpful character, both in adequately sustaining the choir and congregation, and in an interesting "giving out" of the tunes in a pleasing manner. The organ is by Conacher, and has lately been added to and improved in connection with the church renovation.

Mr. Willis suffers a little from inactivity by reason of the smallness of his choir, which, adequate as it is to the Sunday work, does not allow of much extra duty, except on special occasions. A larger membership is desirable, and will doubtless soon be an accomplished fact, especially if more young people are induced to attend the church. Meanwhile the good folks of St. Paul's are to be congratulated on the possession of a choir well up to its work, and of a choice order not always obtainable where large numbers are enlisted.

Madame Clara Butt at Kensington Chapel.

ON the occasion of the Rev. Silvester Horne's closing sermon to young people, Madame Clara Butt and Mr. Kennerley Rumford kindly consented to assist in the service of praise at Kensington Chapel, which was filled to overflowing long before the service commenced. Madame Butt and her talented husband sang a duet, and afterwards as a solo the great contralto sang Liddle's "Abide with me." Here was sacred music at its best. England's greatest singer in deeply religious surroundings singing a heart utterance which will never die, listened to by a crowded company of sympathetic hearers, who received the lesson of the song without any outward show of appreciation, thus leaving the message to sink deep into the heart and mind without the distraction of a clamorous encore. The few words of introduction by Mr. Horne to "receive in the spirit of worship" the ministry of song which delighted all who heard it was sufficient to place the music on a proper basis, and a musical treat both rich and rare was thus incorporated in the service. Such services might be multiplied to the manifest advantage of the churches. Mr. Horne will have no difficulty in filling Whitefield Tabernacle if he can secure the co-operation of singers who "draw." Although it is hardly likely that front rank artistes will often be prevailed upon to give their services, singers of a lesser flight will have a good influence in the same direction.

The Handel Festival.

As we go to press the Handel Festival is being held, with every indication of great success. The retirement of Dr. August Manns marks a new era in the history of the Festival, but in Dr. Cowen we have a conductor of ripe experience. The rehearsal day was truly a rehearsal, and from twelve to six, with an hour's interval, Dr. Cowen kept his forces hard at work. The stops were numerous.

At the final rehearsal at Exeter Hall Dr. Manns was presented with a silver bowl and his robes as Doctor of Music by the members of the Handel Festival Choir. Mr. J. N. Frye made the presentation.

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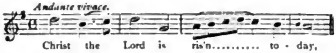
Concerning the Rise and Progress of Hymn-tune Adaptations.

By J. R. Griffiths, Mus.Bac.

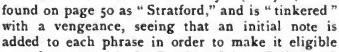
(Concluded from page 92.)

OUR next adaptation, one equally popular with that just mentioned, is an arrangement of "See the conquering hero comes." This is found on page 396 of Arnold's "Complete Psalmodist" (7th edit., 1779), where it is set to the words, "Christ the Lord is risen to-day!"

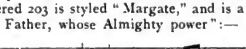


This adaptation is also found in many collections; as, for instance, in Addington's Collection (3rd edit., 1780), where it appears (page 100) as "Georgia." In Harrison's "Sacred Harmony" (c. 1780) it is found on page 50 as "Stratford," and is "tinkered" with a vengeance, seeing that an initial note is added to each phrase in order to make it eligible as a long metre! In Boyd's "Select Collection" (1773) it appears (page 70) as "Maccabees."

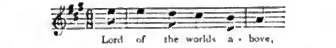
Harrison's book, just referred to, contains many examples of "How not to do it." It is indeed so full of specimens which are "Altered from Handel," or "Altered from" someone else, that we can only spare space for one or two extracts. The tune numbered 203 is styled "Margate," and is a setting of "O Father, whose Almighty power":—



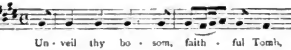
while tune 259, called "Ferney," is the air, "He shall feed His flock":—



Williams' "Psalmodia Evangelica" (1789) gives us on pp. 94 and 95 of Vol. II. a new selection, namely, the Dead March in Saul! This, appropriately enough, is directed "to be sung over a grave":—

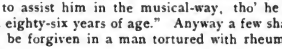


Let us return, however, to Dr. Alcock's "Harmony of Jerusalem," which we have already quoted from in connection with "I know that my Redeemer liveth." We said that his version contained four shakes. Turning to page 33 we find "Yeovil," an arrangement of "How beautiful are the feet," which is also adorned with shakes:—

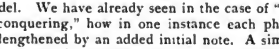


But what shall we say of "Tavistock" (page 102), a setting of "He shall feed His flock," which contains nine shakes each in the soprano and alto parts, and eight each in the tenor and bass parts! Perhaps, however, the preface somewhat accounts for this. For we read that "nearly all the Hymns and Psalm-Tunes were set or Harmoniz'd this last Winter, great part of which the Doctor was much afflicted with a severe Fit of the Rheumatic Gout which frequently prevented his writing for several Days together, and at other intervals it was attended with difficulty and pain: without having any Person to assist him in the musical-way, tho' he was then eighty-six years of age." Anyway a few shakes may be forgiven in a man tortured with rheumatic gout.

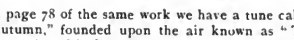
But it is time we mentioned other victims besides Handel. We have already seen in the case of "See the conquering," how in one instance each phrase was lengthened by an added initial note. A similar maltreatment is contained in our next quotation, which is taken from "Hymns for the Service of the Church" (1835). Here, on page 18, we find the melody of the "Surprise" movement in Haydn's Symphony, arranged to form a long metre double!



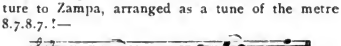
On page 78 of the same work we have a tune called "Autumn," founded upon the air known as "The Harmonious Blacksmith":—



Such, indeed, was the fashion for adaptations about this time that even Vincent Novello, in his "Congregational and Choristers' Psalm and Tune Book" (1843) included an extract from the Overture to Zampa, arranged as a tune of the metre 8.7.8.7.!—



And examples of this pernicious custom could be multiplied to almost any extent; but our space is rapidly drawing to a close, and we must content ourselves with referring to but a few additional specimens. Burns's "Sacred Harp" (1845-7) gives us on page 112 of Vol. I. the Marseillaise Hymn arranged as a common metre double!—



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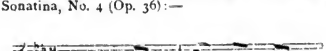
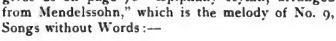
The "Companion to the Wesleyan Hymn Book" (1847) gives us a tune called "Rapture," which is an adaptation of "Believe me, if all those endearing young charms." The "Psalmodia Britannica" (1847-54) contains in Vol. I. Book VI. page 12 a tune called "Stockholm," which is a terribly mutilated arrangement of the Andante in Clementi's Sonatina, No. 4 (Op. 36):—



And Dr. Bunnett, in his "Sacred Harmony" (1865), gives us on page 78 "Epiphany Hymn, arranged from Mendelssohn," which is the melody of No. 9, Songs without Words:—



Thus our task is ended. And though, happily, better taste prevails in such matters to-day, it took some amount of time to educate tune-book editors respecting the point under notice. One of the most valiant advocates for reform in psalmody was La Trobe, and we cannot do better than conclude this article by giving an extract from his "Music of the Church" (1831), in which he voices adequately our own opinions on this subject of adaptations. Speaking of the practice of introducing secular melodies into the service of the church, he proceeds: "Similar to this is the custom of mutilating some masterly and splendid sacred composition of a more extended character, and obliging it, in contempt of its original design, to usurp, in a cramped and altered form, the place of the genuine psalm-tune. Nothing can be more wanton and needless than the efforts made to accommodate the works of great masters to a purpose not originally contemplated. Respect to the memory of the dead ought to be some check to this restless and ill-judged interference. It is the mark of a coward to take advantage of the absence of another, to mutilate and abuse his labours. And it may be safely asserted that the individual who thought proper to mould into a psalm-tune, by subtraction and addition of his own, the commencing movement of Handel's well-known air: 'I know that my Redeemer liveth,' would as soon have thought of rushing into a lion's den, had the irritable and haughty composer been alive to defend his rights."

Recital Programmes.

HYLTON.—At the Wesleyan Chapel on May 27th, by Mr. R. Gowens:—

Offertoire in G ... ... *Wely*
Barcarolle, from 4th Piano Concerto ... *Bennett*
Festive March ... ... *Smart*
Idylle Piffaro ... ... *Smith*
Offertoire in F minor ... ... *Pearce*
Fantasia in C ... ... *Handel*

RIPPONDEN.—By Mr. J. Weston Nicholl at the Zion Congregational Church:—

Organ Sonata (No. 2, Op. 148) ... *Rheinberger*
Rêverie, and Concert piece for organ or Orchestra ... ... *J. W. Nicholl*
Organ Variations on an English Air ... *Flagler*
Dream Music and Intermezzo (Organ Sonata, No. 7) ... ... *Guilmant*
Allegretto ... ... *Wolstenholme*
Organ Fugue in D ... ... *Bach*
Overture to William Tell... ... ... *Rossini*

BLACKPOOL.—In Methodist New Connexion Church, by Mr. S. E. Worton, R.A.M.:—

Fantasia ... ... *Berthold Tours*
Andante ... ... *E. Silas*
Cujus Animam ... ... *Rossini*
Andante Con Moto ... ... *Boely*
Festive March ... ... *E. Notreau*
Concert Fantasia ... ... *Sir R. P. Stewart*
(*a*) Andante Con Abbandone } *S. E. Worton*
(*b*) Morceau Caprice }
Improvisation on a Hymn Tune ... ...
Finale from Organ Sonata *Sir G. A. Macfarren*

BRIDGNORTH.—At the opening of the Organ in the Baptist Church by Mr. A. G. Bloodworth:—

Offertoire for Easter Day ... ... *Batiste*
Intermezzo ... ... *Mascagni*
Toccata in G ... ... *Dubois*
Gavotte ... ... *A. Thomas*
Variations on "Jerusalem the Golden" *Spark*
Hallelujah (Messiah) ... ... *Handel*

TIVERTON.—By Dr. Orlando A. Mansfield, in the Congregational Church, on June 4th, on the occasion of the opening of the new organ:—

Prelude and Fugue in G ... ... *Mendelssohn*
Offertoire in D minor ... ... *Batiste*
(*a*) Alla Marcia in B flat ... ... } *Dr. Mansfield*
(*b*) Quasi Pastorale in E flat ... }
St. Anne's Fugue ... ... *J. S. Bach*
Cantilène Pastorale in B minor ... *Guilmant*
Sonata, No. 2, in C minor... ... *Mendelssohn*
Grave, Adagio, Allegro Maestoso, Fuga.
Larghetto in G minor (6th Organ Concerto) } *Handel*
Hallelujah (Messiah) ... ... *Handel*

STEVENAGE.—At the Wesleyan Church at the opening of the organ, May 27th, by Mr. Fred Gostelow, F.R.C.O., A.R.A.M., A.R.C.M.

Toccata and fugue in D minor ... *J. S. Bach*
Barcarolle ... ... *W. S. Bennett*
Overture, No. 1, in C ... ... *Hollins*
Melody in F ... ... *Rubinstein*
March in E flat ... ... *Wely*

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Nonconformist Choir Union.

(By a Special Reporter.)

HE fifteenth annual Festival of this useful and vigorous organisation was held on Saturday, June 13th, at the Crystal Palace, and the occasion proved to be most encouraging and successful. The responsible officers and Committee have, we trust, passed through the season of depression caused by the almost total withdrawal of the provincial singers during the past few years, and have succeeded in establishing a firm hold upon the sympathies of Metropolitan choirs, and those of towns within easy reach of London. The number of singers at the Festival Concert was larger than ever before since the Choir was shorn of half its strength through the action of the Railway Companies, and the singing was equal to the usual excellence of the Choir.

The competitions for large and small Choirs (a very useful and instructive feature in the day's activities) commenced at 11.30, and seven choirs in all participated in the contest. The entries for the large choirs (Class A) of not less than twenty-six and not more than forty voices were four in number: Colne (Lanc.) Primitive Methodist; Leamington, Spencer Street Congregational; Lyndhurst Hall Mission, Hampstead, N.W.; Lewisham Congregational. In Class B (choirs of sixteen to twenty-five voices) there were three entries, the contestants being: Reigate Congregational; Brighton (Florence Road, Baptist); Weymouth, Hope Congregational. The contest in the latter class was extremely close, only one point separating the winning choir (Reigate), conducted by Mr. F. J. Buckland, from Brighton (conductor, Miss Bessie Woode, L.R.A.M.), who received a very high commendation for the excellent manner in which her choir sang. In Class A Lewisham Congregational scored a somewhat easier victory under the skilful guidance of Mr. Frank Idle, whose conducting was in itself an inspiration—not a gesture too much or that was not regarded. The choir scored ninety points out of a possible hundred—a splendid testimony to their excellent quality. Mr. Josiah Booth was the adjudicator, and his report of the Competition will be found in another column.

At two o'clock in the Concert Hall an Organ Recital was given by Mr. J. P. Attwater, F.R.C.O., L.R.A.M., the talented organist at Grafton Square, Clapham, and one of the most efficient of Free Church organists. The selections were played with a fine taste and expressiveness fitting the characteristics of the various items, and an attentive and appreciative audience gathered to hear the following programme:—

Water Music	*Handel*
Marcia Festival	*Bossi*
Allegro con troppo	*Saint-Saens*
Selection from "Les Huguenots"	*Meyerbeer*
Inno di Gloria	*Rizzanello*
Laus Deo	*Dubois*
Toccata (Symphony in F)	*Widor*

At four o'clock the Festival Concert was held on the Great Handel Orchestra, under the conductorship of Mr. E. Minshall, President of the Union, assisted by the full Band of the Union (conductor, Mr. T. R. Croger). Fully an hour before the concert commenced some ardent vocalists were seated on the Orchestra, and right on to the time of commencing, a continual stream of singers poured in at all entrances until the topmost row was reached by the rising tide of eager and enthusiastic choristers. The appearance of the huge Orchestra when, at the stroke of the clock, Mr. Minshall appeared, was in itself a reward for the labour which had been freely rendered by the friends of the Union in order to increase the membership and enlarge its interests. The opening item was Mozart's motett, "O God when Thou appearest,"—a good rendering of a work well suited to the capacity of the Choirs. The tone was good and the expression well marked—the "leads" in the various parts being well taken up. H. E. Nichol's very fine Festival setting of "O Worship the King," to which the choir did full justice (especially the pianissimo passage, "His chariots of wrath," increasing to full *forte*), was a fine effect in expression. The sopranos shone in this piece. Sir Arthur Sullivan's gem, "Sing, O Heavens," followed. This was a very appropriate selection for subsequent use in Church work, and was well rendered—the soprano opening passage showing good phrasing and well-regulated force of tone. The piece went with a fine "swing," moving to a triumphant close in an excellent manner indicating a very evident enjoyment and appreciation on the part of the singers, who seemed to infect the audience with their enthusiasm, for the piece was heartily received.

The next Chorus was "When His Loud Voice" (Jephtha), in which the choir showed to good advantage, the massive Handelian effects being appropriately given with force and fervour. As the closing number in Part I. Mr. Fountain Meen, who had already rendered splendid service at the organ in accompanying the pieces, contributed an organ solo, selecting Guilmant's "Grand Chœur in E flat" for performance. Mr. Fountain Meen's skill in manipulating the "King of instruments" was well displayed in the execution of the piece, which contains some showy and effective passages. In the interval between the parts, the winners in the Competition (Class A) gave a taste of their quality in Elgar's "O Happy Eyes," a most appropriate selection, for assuredly every eye was happy and every heart glad in their well-earned success. Not only so, but an added note of mutual congratulation was the presence of their conductor just returned from a long voyage in a search for health happily successful. The splendidly rendered part-song was not, of course, heard to advantage by the majority of the audience, but those in the vicinity of the choir had a rare treat in delicate singing, the light and shade being well-nigh perfect. Phrasing, attack and release, expression, enunciation, blend of voices were alike excellent, and their merit in winning the Challenge Shield was established. The part-song by Alfred R. Gaul, "The Harvest Feast," proved an enjoyable item, and was followed by an air and chorus, "Haste Thee, Nymph," from Handel's *L'Allegro*, the air being taken by the tenor voices in the Select Choir of singers from North-East and East London, who rendered splendid service in several of the pieces by singing the "verse" and "solo" parts. The tenors were somewhat weak in the Air, but the chorus entered fully into the

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rollicking humour of the piece, and "laughter holding both his sides" was almost an actual accomplishment. A contrast was furnished by E. A. Dicks' choral ode, "The Unseen Choir," in which the selected voices again took the solo parts. A splendid finish to a very successful concert was furnished by a spirited rendering of the "Soldier's Chorus" (Faust) to new patriotic words.

The soloists were Miss Perceval Allen and Mr. Arthur Barlow, the former singing in her usual excellent style, "At Set of Sun," and Guy d'Hardelot's "Summer's Message,"—the latter being so daintily rendered as to secure a very decisive *encore*. Miss Allen also joined Mr. Barlow in "Graceful Consort" (Creation). Mr. Barlow also sang "O God, have mercy" (St. Paul).

A very special word of praise is due to the admirable orchestra, who rendered welcome assistance in many of the pieces, and showed to good advantage in their own selected pieces, which were "War March" (Athalie), and the "Incidental Music to Henry VIII." (Sullivan). Mr. T. R. Croger, who organises and conducts this branch of the Union in addition to the heavy duties of hon. secretary, merits very hearty thanks. Note should also be taken of the services of Mr. W. C. Webb, A.R.C.O., who was responsible for the training of the majority of the Select Choir, and to the acting secretary, Mr. Arthur Berridge, who had borne the burden of voluminous correspondence and well-nigh endless detail in connection with the Festival, and last but not least, to the clear "beat" of Mr. Minshall, who was not so absorbed in the beauties of the score as to miss the necessary guidance by look and gesture to ensure good results. A "word to the wise" in the Orchestra programme to "look at the conductor at least once in each bar" was doubtless productive of increased attention on the part of the singers.

A further attraction was furnished by an evening concert in the Concert Room, when a choir of 150 voices gave a very excellent rendering (for the first time) of a new Harvest Cantata by Mr. J. Allanson Benson, entitled "Praise the Lord and Call upon His Name." The work (which was conducted by the composer) is of a very attractive nature, and is arranged for soprano solo and chorus, the solo being taken by Miss Kate Cherry, who sang with all her accustomed charm. The opening chorus, "O Sing to the Lord" is a very bright and attractive number and was vigorously sung. No. 3, a recit. and song, "All filled with Sheaves," was rendered in faultless style by Miss Cherry, and received much applause. The chorus, "He maketh Peace," is a pleasing number, and is followed by a solo and chorus for male voices, "O ye Showers and Dew." This was a very popular item, the male voices (four parts) breaking in on the solo in simple response in very effective fashion. The final chorus is an elaboration in harmony of the first solo number, and is a fine piece of choral writing. After a succession of effective choral passages in broad harmony the reiterated "Hallelujah, Praise the Lord," in all parts forms a jubilant close leading into a unison rendering of "Hanover" with a rolling organ accompaniment. The cantata was followed by a short second part, in which Miss Kate Cherry sang "Daffodils-a-blowing," and "What does little Birdie say?" of which a repetition was demanded. A very hearty reception was accorded to Miss May Willby, a rising contralto, who sang very acceptably at the City Temple at the Good Friday concert, and whose rendering of "Angus Macdonald" on the present occasion secured an immediate recall. Miss Ethel Beavis, a talented young violinist, played Meynarski's "Mazur" with precision and good judgment, and also another item with like results. The concert brought to a close a busy day, destined, we trust, to be marked as a point of departure for further advances in the history of the Union, leading to increased interest and accession of membership. Assuredly the Nonconformist Choir Union deserves well of Free Church singers, and richly merits more support than it has hitherto received from London Free Churches. The provision of valuable prizes for the competitions, the selection of a first class programme, eminently suited for subsequent Festival work in local centres, and the introduction of a new work of a seasonable character, forms a fair day's record of intelligent anticipation of the needs of choirs, which has been a pleasing feature of the Union's activities since its inception.

The following choirs took part in the Festival:—

METROPOLITAN.—N.W.

Camden Town.—Bedford Congregational.
Kentish Town.—Congregational.
Regent's Park Chapel, Park Square.
Camden Town.—Park Chapel.
Camden Town.—King Street Primitive Methodist.
Gospel Oak.—Congregational.
Gospel Oak.—Wesleyan.
Kentish Town.—Lyndhurst Hall.

N.E.

Kingsland.—Congregational.
Shoreditch Tabernacle.
Hackney.—Hampden Chapel.
Clapton.—Downs Baptist.

E.C.

City Temple.

E.

East Ham.—Presbyterian Church.
Bow.—Harley Street.
Walthamstow.—Blackhorse Wesleyan Church.
London Fields.—Primitive Methodist.
Walthamstow.—Orford Road Congregational Church.
Hackney.—Mare Street.
Limehouse.—Coverdale Road.
Bow.—Burdett Road Congregational Church.

W.

West Ealing.—Baptist Church.
Paddington.—Craven Hill.
Shepherd's Bush.—Uxbridge Road Tabernacle.

W.C.

Orange Street.—Congregational Church.

S.W.

Clapham.—Victoria Baptist Church.
Hanwell.—Wesleyan Church.
Kingston-on-Thames—Congregational Church.
Waterloo Road.—Bible Christian Church.
Richmond.—Duke Street Baptist Church.
Fulham.—Congregational Church.

S.E.

Plumstead.—Village Wesleyan Church.
Peckham.—Queen's Road Wesleyan Church.
Plumstead Chapel.
Bermondsey.—Manor Chapel.
Deptford.—Wesleyan Mission.
Peckham.—Hill Street U.M.F.C.
Plumstead.—Cage Lane Mission.
Catford Hill Chapel.
Streatham.—Wesleyan Church.
Peckham Rye.—Tabernacle.

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Lewisham.—Congregational Church.
Plumstead Common.—Wesleyan Church.
Camberwell.—Clarendon Chapel.
Bexley Heath.—Congregational Church.
Plumstead.—Station Road Baptist Church.
Walworth Road Chapel.
Forest Hill.—Primitive Methodist.
Plumstead.—Herbert Road Chapel.
Southwark.—Melior Street Mission.
Stockwell.—Baptist Church.
Plumstead.—Crescent Road U.M.F.C.
Peckham.—Clifton Church.
Plumstead.—Robert Street Primitive Methodist.
Sydenham.—Baptist Church.
Southwark Park.—Wesleyan Church.
Eltham.—Well Hall Choir.
E. Greenwich.—Baptist Church.
S. Norwood.—Free Church Choral Union.
Peckham.—South London Tabernacle.

N.

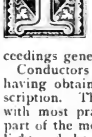
Woodberry Down.
Finchley.—Baptist.
Abney Congregational.
Highbury Hill.—Baptist.
Islington.—Cross Street Baptist.
Junction Road.—Congregational.
Arundel Square.—Congregational.
Harringay.—Congregational.
Ponder's End.—Congregational.
South Tottenham.—Bible Christian.
South Tottenham Choir.
South Tottenham.—Baptist.
South Tottenham.—High Cross Congregational.
South Tottenham Chapel.
Enfield Highway.—Totteridge Road Baptist.
Finsbury.—Whitefield Tabernacle.
Hoxton.—Charlotte Street U.M.F.C.
Highbury Vale.—Wesleyan.

PROVINCIAL.

Aylesbury.—Congregational.
Dudley.—Wesleyan.
Royston.—Congregational.
Caterham.—Congregational.
Bromley.—Congregational.
Bexley Heath.—Congregational.
Chatham.
Newark.—Wesleyan.
Rochester.—Baptist.
Cheshunt.—Baptist.
Hythe.—Wesleyan.
Weymouth.—Hope Chapel.
Brighton.—Baptist.
Reigate.—Congregational.
Swindon.—Wesleyan.
Waltham Cross.—Baptist.
Richmond.—Baptist.
Waltham Abbey.—Wesleyan.
Northampton Horsemarket.—Primitive Methodist.
Northampton.—Victoria Road Congregational.
Northampton.—Kingsley Park Congregational.
Kislingbury.—Baptist.
Romford.—Congregational.
Sevenoaks.—Wesleyan Choral Union.
Leamington.—Congregational.
Colne.—Primitive Methodist.
Windsor.—Baptist.
St. Mary Cray.—Temple Choral Society.
Bagworth N.C.U.
Woking N.C.U.
Folkestone N.C.U.
Tunbridge Wells N.C.U.
Bingham N.C.U.
High Wycombe N.C.U.
Dover N.C.U.
Stony Stratford N.C.U.
Warrington N.C.U.
Watford N.C.U.

Nonconformist Choir Union Competition.

MR. JOSIAH BOOTH'S REPORT.



It should be stated, first of all, that the performances of the various competing choirs upon this occasion reached a standard sufficiently high to entitle almost every one of them to sincere praise, although, owing to the arbitrary nature of such proceedings generally, not, unfortunately, to award.

Conductors may be congratulated all round upon having obtained results of a most satisfactory description. The beat was watched and responded to with most praiseworthy zeal and alertness on the part of the members of the choirs. Observance of light and shade was a conspicuous feature in every performance, and most commendable earnestness characterised all the effort made.

For these reasons alone, apart from the satisfaction of prize winning, no one should feel that their labour has been unrewarded. Good must have resulted in some shape or form in the case of every choir competing, and it is unnecessary to point out that this, received and treated in the right spirit, must bring to conductors, choirs, and also to the congregations whose song worship they lead, a reward of the kind best worth having.

The competition between the smaller choirs, although there were but three entries, presented many points of interest viewed from the judicial standpoint; while it was just one of those contests which might provoke a considerable amount of difference of opinion among the ordinary listeners who had not the music in hand, and could not hear and see everything that was going into one scale or the other as the contestants were being tried in the balance.

The prize was awarded to the Reigate Choir on the score of a performance of general excellence all round. Their weak point was thinness in the bass part, though this was in a measure owing to the absence of one member through an accident on the way was not made known until afterwards. No fault could be found with their rendering of the test anthem, or with "The Harvest Feast," which was the piece of their own selection, saving the want of foundation tone referred to, which was a fault of but a negative character.

If the Brighton Choir were a point or two ahead of their rivals in power and quality of tone, this advantage was unfortunately lost through human frailty in the important matter of intonation, a slight flatness in the upper, and as slight a sharpness in the lower parts, marring the harmony in

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some places rather considerably, observable more particularly in the simple harmonized air chosen as the unaccompanied piece.

The Weymouth Choir fell little short of the other competitors, their points being equally high in almost every department, excepting that of time. There was a want of pulling together on the part of accompaniment and choir, noticeable in the test anthem, and a similar weakness between the parts in the florid passages in the unaccompanied piece that followed, which detracted from the success of what was otherwise a good performance.

In the more important division, competition was very keen between the choirs representing Colne (Lancashire), Leamington, and Lewisham.

Lyndhurst Road Mission Choir made a most praiseworthy effort, but this choir naturally lacks the experience of the three other choirs mentioned. Every credit is due, however, to conductor and choir alike for the rendering they gave of music which was anything but easy to sing.

It would be pleasant to write all that could be written in praise of the three other competing choirs already named. Each was so good, it might even be said so faultless, that to find the deciding points to govern a decision as to superiority, the competition had to be lifted into rather a lofty region.

Colne missed their grasp of the prize from no want of ability on their part, but because their rendering of the test anthem was not so broad, religious in feeling, church-like (as an anthem should be), as the rendering given by the Lewisham Choir. It was polished, but it was lightsome and part-song like. It was finished, and refined, but it was wanting in dignity. The qualities with which they graced this made their rendering of the unaccompanied part-song, "Two Cupids," a strikingly good performance, and in this branch of the competition they were not excelled by either of their rivals.

The Leamington Choir showed many points of excellence, and their training for the contest reflected the highest credit upon their conductor, and spoke volumes for painstaking qualities on the part of all concerned. The intricacies of the harmonies in the part-song, "Moonlight," occasioned a slight stumbling-block in the way of their reaching the goal, however, and a want of true intonation here is all that could honestly be urged against them.

Of the winning choir, Lewisham, it is not necessary to say more than that their performance was, of all these meritorious efforts, the best. The commendable qualities which by them were revealed in the test anthem have already been referred to, and following this, as they did, by a most tasteful and refined rendering of "O happy eyes," marked with good feeling and clear and musical enunciation, they quite deservedly placed themselves in the position of victors in the struggle, amid the gratifying, enthusiastic, and generous applause of the large throng of other competing choralists and their friends.

Tonic Sol-fa Festival at the Crystal Palace.

IF one may judge by the number congregated on the Orchestra on Saturday, June 6th, the Tonic Sol-fa Association must be recovering somewhat from the effects of the railway companies' restrictions. By far the largest choirs of recent years participated in this year's festival. At the children's concert there were 6,500 applicants for places on the orchestra, and every inch of space was requisitioned by the juvenile choristers assembled under Mr. Filmer Rook's baton. The children's concert is always popular, and this year won greater interest than ever.

The adult concert was heartily supported by about 2,000 singers and 250 players. The programme opened with selections from Mendelssohn's "Athalie," the overture and opening numbers being selected, the soli passages being rendered by a select choir, which contrasted poorly in tone with the rest of the choir. Other items included Jackson's setting of "Lord Ullin's Daughter,"—a work well worth the attention of choral societies,—and a selection of part-songs. The choir was at its best in singing (unaccompanied) Macfarren's part-song, "The beating of my own heart," which was encored. Valentine Hemery's "Kingcup time" lost its point and humour in so large an auditorium, to all but those who knew the words. It is questionable whether it is advisable to include such pieces in a Palace programme—they do not pay for the work bestowed upon them. Other numbers were a part-song by Nichol, and "Therefore with angels," Mair's "Merry March Breeze," Pierson's "Ye mariners," etc. Mr. Leonard C. Venables conducted, and Mr. Henry W. Weston, Mus. Bac., F.R.C.O., was at the organ. The attendance was good, and a great increase of musical comfort was secured by the stoppage of traffic in front of the orchestra during the concerts.

London Wesleyan Choir Union.

THE second festival service by the London Wesleyan Methodist Choir Union was held at Wesley's Chapel, the Rev. W. L. Watkinson being the preacher. The Union having for its chief object the improvement of the musical services, wisely chooses for its annual gathering that form of the morning liturgical service which is most generally used. The "order of service" this year closely followed on the lines of the first festival in 1902, two of the most noticeable items being Sir J. Barnby's anthem, "It is a good thing to give thanks unto the Lord," and "Blessed be the God and Father," by Dr. S. S. Wesley. Both of these were efficiently rendered by the large body of about 800 choristers present, under the conductorship of Mr. C. J. Dale, in the absence, through illness, of Mr. A. Furse; the solo in the latter being sung by Miss Emily Davies. The Jubilate, by C. Villiers Stanford, also requires notice, this spirited and beautiful setting receiving full justice. The Te Deum in E flat by Henry Gadsby and the two Psalms set to appropriate chants should also receive mention, as well as the three hymns, "Angel Voices, ever singing," "Crown Him with many crowns," and "For all the saints," tunes by E. G. Monk, Sir G. J. Elvey, and Sir J. Barnby respectively. The "Sevenfold Amen," by Sir J. Stainer, brought a successful festival to a fitting close.

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Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. Charles Webb.

METROPOLITAN.

Clapham Junction.—On Sunday, June 7th, at Providence Street Baptist Chapel, Meyrick Road, the second "Choir Sunday" was celebrated. The services were well attended, and the congregational singing heartily rendered. The special anthems were: John E. West's "O how amiable are Thy dwellings"; C. Darnton's "Seek ye the Lord"; Ernest Nichol's "O worship the King," and F. A. Challinor's "I will bless the Lord at all times," for female voices. All were well rendered, and did credit to the members of the choir under the leadership of the organist, Mr. E. G. Marsh. Pastor R. E. Sears, who takes a great interest in the choir, preached special sermons for the occasion. High tribute was paid to the choristers, who greatly assist in the good congregational singing enjoyed at this place of worship. "All hail the power of Jesus' name" was sung at the close of the evening service to the tune "Diadem."

Southwark.—At the Borough Road Baptist Chapel on Monday, May 25th, the choir gave a very creditable performance of Arthur Berridge's new cantata, "The Triumph of the Cross," under the direction of the capable choirmaster of the church —Mr. T. E. Wade. Mr. A. Norman accompanied on the organ, and Mr. E. Cooper played the cornet obbligato. The solo parts were sung by Miss Ethel Russell, Miss Lydia Hopkins, Mr. A. C. Page, and Mr. C. H. Broomhead, who acquitted themselves very well. The chorus singing was bright and crisp. The singers were alert and ready for the slightest cue from the conductor, and they deserve great credit for their rendering. Alderman Hawkins was in the chair. At the conclusion of the cantata the chairman complimented the singers, and eulogised the composition, saying that it was beautiful, and well given. This work is no doubt ahead of the simple cantata, "The Love of God," by the same composer, which has become so popular. It is a little more difficult of performance, perhaps, and therefore more interesting from a purely musical point of view—indeed, it threatens to outrun its older brother in popularity, and we shall be much surprised if it is not taken up by the Nonconformist Church choirs all over the country next season. We need more of these short fifty minute cantatas that can be incorporated in an Evening Service, for use in the "forward" movement that aims to popularise the Sunday Evening Service. As a second part of the programme the choir rendered exceedingly well Nichol's "O Worship the King," the solo movement of which was well sung by Mr. A. C. Page, and Darnton's "I will sing of the mercies of the Lord for ever," while solos were sung by Miss L. Hopkins and Mr. Broomhead.

Stoke Newington.—A performance of Mendelssohn's "Hymn of Praise" was given in Rectory Road Congregational Church on May 21st, in connection with the opening of the new organ. The solos were excellently sung by Miss Mabel Manson, Miss Elsie Lester, and Mr. Henry Turnpenny. The choruses also were very well rendered, under the able conductorship of Mr. H. Johnson Hoggarth. Mr. Fountain Meen accompanied on the organ, and in addition to a portion of the Sinfonia, played Handel's Concerto in B flat; Guilmant's "Pastorale Cantilène," and Sullivan's "Imperial March."

PROVINCIAL.

Bridgnorth.—The cantata, "The Love of God" (Berridge), was given in the Baptist Church in connection with the opening of the new organ. The soloists were Miss Parkes, Mrs. A. G. Lloyd, Mr. Horton, and Mr. Whitehurst. The opening recital was given by Mr. A. G. Bloodworth, whose programme will be found in another column. Mr. McMichael presided at the instrument on May 24th.

Bungay.—On a recent Sunday, after a shortened evening service, the cantata, "The Love of God" (Arthur Berridge), was given by a full choir in the Congregational Church. The soloists were the same who sang at the Good Friday performance. Mr. H. C. Botwright (honorary organist of the church for the last forty years) conducted. The general effect was greatly enhanced by the organ accompaniment, which was admirably played by Miss Maggie Botwright. At the close of the cantata, Mr. Alfred Botwright (of Wimbledon) gave an impressive rendering of "A Dream of Paradise." The large congregation joined in singing the hymn, "The Day Departs." The collection was for the Choir Fund.

Hawkhurst.—The sunny and sultry weather on Whit Monday made folks glad to seek the shade, and this attraction was provided in two outdoor concerts in the beautiful grounds of "Cintra" kindly thrown open by Mr. and Mrs. Putland, where the members of the Wesleyan Choir gave two very pleasing and enjoyable concerts. Songs were rendered in faultless style by Mrs. Gurr ("The Holy City" and "The Rescue"), Mr. A. F. Francis ("The Lost Chord" and "Killarney"), Mr. J. Reynolds ("The Anchor's Weighed"). Messrs. Trowell and Chatfield gave the duetts, "Larboard Watch" and "All's Well," and with Mr. Reynolds that laughable trio, "A little farm well tilled." The Misses Chatfield gave with good effect the duetts, "Convent Bells" and "O touch those chords again." Two songs were sung by the school children, "A laughing song" and "A sneezing song," both being rendered with a contagious realism, and drawing from the audience an encore. Recitations were given by Miss Russell, Miss Chatfield, Miss Gurr, and Master Oswald Copoch. The chorus given by the choir was very nicely rendered, and clearly proves that the choir, although a small village one, has some go in it. Miss Amy Chatfield accompanied all the pieces on the organ with her usual taste and skill.

Hythe.—On Wednesday evening, June 10th, before a crowded audience, the Hythe Branch of the Nonconformist Choir Union (with the assistance of a few Folkestone friends), gave a capital rendering of the music sung at the Crystal Palace Festival. Mr. Rugly's presided, and the first part of the programme was as follows:—Selection, "On the March"; Mozart's Motett No. 1, "O God, when Thou appearest"; Festival Anthem (H. Ernest

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Nichol), "O worship the King"; "Sing, O Heavens" (Sir Arthur Sullivan); "When His loud voice," chorus from Handel's "Jephtha." Mr. Rugbys stated that the object of the concert was a very deserving one, viz., that of helping a sick member, and he trusted all would do what they could. The collection amounted to £2 10s. 2d. The remainder of the programme was carried out as follows: March, "The Victoria Cross," by Misses G. Manning and E. Worthington (violins), L. and B. Lorden (mandoline), and E. Shilston (piano); Gaul's "Harvest Feast"; "Haste the Nymph"; "The Unseen Choir"; "Soldiers' Chorus," from "Faust"; "National Anthem." A very enjoyable time was spent by the choir and a few friends afterwards, when light refreshments were served, the rest of the evening being spent in a convivial manner. Messrs. A. Worthington and J. Bostock were thanked for their leadership. Both these gentlemen suitably responded.

LEICESTER.—The Choir Festival was held in Aylestone Road Wesleyan Church on Sunday, May 24th, when special music was rendered at both morning and evening services, Miss Clara Spencer, L.R.A.M., being the organist. In the afternoon Gaul's "Ruth" was creditably performed to an appreciative audience. The soloists were Miss Minnie Cowley, Miss Clara Spencer, and Mr. Sidney Wallis. Mr. R. H. Craven conducted, and Mr. A. W. Kerridge was at the organ.

OUTLANE (NEAR HUDDERSFIELD).—On Sunday, June 14th, the anniversary services in connection with the Wesleyan Sunday School were held. A very interesting children's service was conducted by Rev. H. Tregoning, of Milnsbridge. The preacher in the afternoon and evening was Rev. R. W. Butterworth, of Stainland. Special hymns and anthems were rendered by the choir, under the conductorship of Mr. Eli Pilling, and accompanied on the organ by Mr. J. W. Batley. The anthems at the afternoon and evening services were "Daughter of Zion" (Clark), and "The earth is the Lord's" (Roebuck), in the latter of which the principal parts were effectively rendered, as follows: Soprano solos, Mrs. Gee and Miss Haigh; quartette, Mrs. Hoyle, Miss Gee, Mr. T. S. Shaw, and Mr. Ernest Pilling; duet, Misses Bottomley and Boothroyd; bass recits, Mr. J. W. Pilling. The evening service was brought to a close by a fine rendering by the scholars and choir of Handel's "Hallelujah" Chorus. Collections for the day over £43.

RUSHDEN.—Mr. J. Farey, the esteemed and capable conductor of the Old Baptist Choir, was recently presented with a handsome gold watch and chain on the completion of his 25th year as conductor. An illuminated address accompanied the testimonial. The presentation was made by the pastor, the Rev. W. F. Harris, who spoke in high terms of Mr. Farey's work. Mr. Farey replied in a neat speech.

TERRINGTON (NORFOLK).—On the evening of Wednesday, May 27th, a musical service was held in the Wesleyan Church, the occasion being the opening of a new organ. The instrument is by Messrs. Abbott and Smith, of Leeds, and has two manuals. In order to accommodate it, some considerable structural alterations have been made, the total cost being about £350. The musical arrangements were in the hands of Messrs. A. H. Cross (King's organist, Sandringham) and Mr. Kendrick (choirmaster at Tower Street Wesleyan Church, King's Lynn). The latter had trained the united Terrington and Tower Street choirs for the occasion. The choruses, "And the glory" ("Messiah"), "O Father, whose Almighty Power" ("Judas Maccabæus"), and "Hail, Judea" ("Judas Maccabæus"), went very finely; and Sterndale Bennett's unaccompanied quartette, "God is a Spirit," was thoroughly enjoyed by all lovers of music present. The "Hail, Judea," chorus followed the duet bearing the same name, the latter being sung by Mrs. Kendrick and Mrs. Monkman. The almost whispered piano of Turner's "Sun of my Soul" (Bristol Anthem Book) was rendered very successfully, and certainly deserved all praise. The recitative, "Ye people, rend your hearts," and following air from "Elijah" were sung by Mr. Hubert Springall; the solo in "Sun of my Soul" by Mrs. Kendrick. Mr. A. H. Cross gave his hearers a good idea of the quality and powers of the new instrument by his interpretation of "O for the wings of a dove" (Mendelssohn), "Serenata" (Op. 15, No. 1, Moszkowski), the "Intermezzo" from "Cavalleria Rusticana," and other selections. The Rev. T. J. Hillary, of King's Lynn, spoke for a short time in an interesting way on the "Advance made in church music during recent years."

TORQUAY.—"Choir Sunday" was celebrated in Belgrave Church (Congregational) on Sunday, May 24th, when excellent music was rendered under the able direction of Dr. Mansfield, the organist and choirmaster. From the moment he took his seat and struck the first note of the Impromptu in D by Dr. Hiles, to the Postlude in E flat, a composition of his own, with which the evening service terminated, there was nothing but brightness and beauty. The anthems rendered by the choir, "O Lord, I have loved" (Dr. Torrance), and "Oh, sing unto the Lord" (Sir George Macfarren), were given with fine effect. Mrs. Mansfield's songs, "O Lord, Thou hast searched me out," from Sir W. S. Bennett's "Woman of Samaria," and "Happy art thou, Magdalena," from Sir John Stainer's "St. Magdalen," gave much pleasure to all who heard her. She sang with great taste and feeling, and with the effect which her high training and culture give her, and all who were privileged to hear those songs either were, or ought to have been, better for it. The pastor (the Rev. J. Charteris Johnston) preached at both services.

Correspondence.

"AURELIA."

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I read with interest in the June number of your journal a letter respecting the origin of Wesley's hymn tune "Aurelia."

Your correspondent is very likely to be correct in his description of its origin *as a hymn tune*, but I think there is something still to be discovered as to the source of the melody. I well remember being told many years ago by the chaplain of a former Dean of Gloucester that the music of "Aurelia" was originally composed by Wesley for something "quite other than a hymn tune." I asked for what purpose then it had been written, but my clerical friend thought he had better not tell me. I do not think that my informant was a man who would have made

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an unfounded statement, and it would be quite in accordance with what is known of Wesley's eccentricity if he had played over something composed for a purpose "quite other than a hymn tune," and then asked his admiring friends, "What do you think of that in the way of a popular hymn tune?"

Some years ago in a country rectory I had the pleasure of spending the evening with an old lady—herself a brilliant pianist—who had been an intimate friend of Wesley, and from her I heard several amusing stories of the great organist. Perhaps I may some time find the opportunity of embodying these in a magazine article.—I am, sir, yours faithfully, B. Mansell Ramsey.

Rockhill, Folkestone.

[Mr. Ramsey has kindly promised to write his suggested article for the Journal. It will appear in an early number.—Ed. *N. M. J.*]

To the Editor of The Nonconformist Musical Journal.

Dear Sir.—I desire to thank Mr. Tetley for his interesting letter respecting the genesis of S. S. Wesley's hymn tune "Aurelia."

Perhaps he would be glad to know that Barnby's beautiful tune to "Jesu, Lover of my soul" (to which he refers in his letter), has been in constant use at St. Andrew's, Wells Street, for over five and thirty years.

The tune, dated 1866, was originally written for John Mason Neale's Cattle Plague Hymn. "All Creation groans and travails."—Yours truly,

Henry Knight.

New Music.

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The eyes of all wait upon Thee. By Chas. Jessop. 2d.—A prize harvest anthem written with solos for tenor and bass. A very effective anthem, and suitable for almost any choir, provided the solos can be arranged.

Bless the Lord, O my soul. By Dr. O. A. Mansfield. 2d.—Another harvest anthem for full choir, with independent organ accompaniment. It is vigorous, and ought to be popular with both singers and listeners.

MUSICAL JOURNAL OFFICE, 29, PATERNOSTER ROW.

Praise the Name of the Lord your God. Harvest cantata by J. Allanson Benson. 6d.—This work is laid out for soprano soloist and chorus. It is well written, bold, and telling in effect, the opening and closing choruses being exceedingly good. The solos are melodious and easy. We can commend the work to the notice of choirmasters. It was performed at the Crystal Palace at the N.C.U. Festival last month.

Accidentals.

An American reporter of a local concert says that "the second part opened with a splendid rendition of a selection from 'The Twelfth Massachusets,' by Mozart"! The explanation is obvious enough. The programme had read; "Selection from the Twelfth Mass—Mozart," and the system of abbreviations for the names of the American States had proved too much for "our own reporter."

A *Parish Magazine* in Kent says "the fund for the purchase of a piano for the church house" has received "a further sum of twenty-five shillings by the sale of the rector": Twenty-five shillings for a rector is dirt cheap!

After an address on "The Personality of Satan," an audience the other day actually rose up and sang "We shall know each other better."

To Correspondents.

A. F.—Your tune is fairly good. Your melody is better than your harmonies.

J. J.—We do not agree with you. It will be a better organ if you spend £50 more on the great organ and that amount less on the swell.

Andante.—(1) See March issue of the Journal. (2) Thanks for suggestion. (3) Augener and Co.

J. W. B.—Your enquiry is hardly a musical one. It depends almost entirely upon your rules. But it is usual for the conductor—even if paid—to have a vote.

The following are thanked for their communications:—J. S. T. (Birmingham), F. E. (Ipswich), T. T. (Filey), W. J. R. (Peterborough), C. C. A. (Lower Broughton), T. F. (Highbury), W. R. (Walworth), A. D. (Crieff), J. T. (Barnstaple), W. D. O. (Wolverhampton).

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The Nonconformist Musical Journal.

Edited by E. MINSHALL.

A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

No. 188. AUGUST, 1903. PRICE 2D.
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A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

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4. We reserve the right to withhold the prizes should we consider there is no MSS. of sufficient merit or suitability.

5. Our decision in all matters relating to the competition shall be final.

****

The Welsh Congregationalists are taking steps for securing the copyright of all the musical compositions of the late Dr. Joseph Parry, including the congregational tunes, chants, and anthems which he composed. In addition to the tunes composed by the late Dr. Parry, which have already been published, there are in manuscript a large number which have never been published. It was the custom of the late doctor to compose for many years one congregational tune at least every week.

****

The Handel Festival was a great success in every respect. The attendance was larger than at the previous festivals. Dr. Cowen proved himself to be a most able conductor of a huge choir, and he certainly obtained some soft effects that have never before been heard at a Handel Festival. The choir was good, though the sopranos were weak and badly wanting in "attack." If the numbers given in some of the daily papers were correct, the balance of the choir was rather curious. There were about 900 trebles, the same number of contraltos, but more tenors and more basses. Why was the number of trebles not larger? If Dr. Cowen conducts the next festival—as undoubtedly he will, all being well—he will probably make some changes which will be an improvement musically. His services were secured too late for him to do much in this way at the recent festival, as all the arrangements were practically complete before he undertook the conductorship.

****

The Royal College of Organists has hitherto confined itself to the promotion of good organ playing. In future it will hold, at least once a year, an examination in choir training—certainly a step in the right direction. But these examinations will be limited to those F.R.C.O.'s "whose subscriptions are not in arrears," and if they pass, their diplomas will be endorsed to the effect that they possess "the requisite musical knowledge to teach and train a choir." The examination will be divided into three sections. 1. Theoretical, which will be *vivâ voce*. Questions will be asked on voice training; teach-

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ing of rudiments of music and sight singing; principles to be observed in chanting and monotoning, and on choir management. In Section II. the candidates will be required to sing simple exercises, to write down the melody of a single chant after hearing it, and to name chords played by the examiners. In the third section the candidates will be required to conduct a small choir in five tests, viz., the training of the voices, singing of the responses, monotoning and chanting, the singing of hymns, and the singing of services and anthems. This new examination ought to prove very useful and successful. We are, however, doubtful if many who can already add F.R.C.O. to their names will go in for it. Would it not be wise to take this examination in conjunction with the organ-playing examination?

Passing Notes.

A LADY doctor in New York has opened a room for the treatment of diseases by listening to music. This is an old idea, as old at least as the days of Saul, whom King David, in the Yankee's phrase, "tried to soothe of a rather awkward temper." But I have my doubts about it. Saul didn't get much help from David's harp, and I don't know any music that would ease a toothache, or tone down the irritation produced by an accumulation of bile. I have yet to learn that a brass band is good for a city magnate's gout; that the sound of the piano-organ can bring solace to a man who is suffering from a colic; or that a cornet at the street corner is good for a headache or an attack of lumbago. A learned scientist told us the other day that experiments on dogs show that music is capable of increasing the elimination of carbonic acid by 16.7 per cent., and of increasing the consumption of oxygen by 20.1 per cent. This may be true. But then why does the dog howl when you try him with a tune on the piano? Perhaps it isn't by way of protest, but is to be taken rather as an evidence of artistic sensibility. The baby Chopin always cried when he heard music. Anyway, I don't believe that musicians will find a cure for their troubles in the art which they profess. They get too much of it!

Professor Niecks, of Edinburgh University, has dared to write a criticism of Sebastian Bach. I say dared advisedly. "Bach is Bach, just as God is God," wrote Hector Berlioz; "of criticism nobody thinks." That was seventy years ago; we are not so reverent now. I am not going to discuss Niecks on Bach. He is wrong in certain of his views; he is right in at least one view. Bach's style was an instrumental style, and not an instrumental style generally, but an organ style in particular. He was brought up in the midst of organ players and composers for the organ. He studied the works of the great organists before him—Frescobaldi, Pachelbel, and others. It is true he studied also the works of composers who wrote for other instruments and for voices. But though these studies may no doubt have modified his style to some extent, they did not induce him to adopt the procedures of these masters to a large extent. We may say of his style that it was a sublimate of all the best organ styles before him, and that when writing for other interpretative *media* than the organ, he did not abandon his organ style, but merely adapted it more or less to their natures. Of Bach, Hans von Bülow remarked: "With him we must always remember that when he composed works for the clavier the organ dominated his imagination; with Beethoven it was the orchestra; with Brahms it is both." Professor Niecks complains that the organ dominated Bach's imagination also when he wrote for voices. I daresay it did. But what then? We do not think of Bach as a writer for voices. We think of him as a writer for the organ.

I have mentioned Hector Berlioz. They are celebrating the centenary of his birth this month (August), and already there has been a lot of scribbling about the man and his music. Do you remember his extraordinary infatuation over Miss Harriet Smithson, the pretty Irish actress, who set Paris ablaze with her impersonations of Juliet and Ophelia in Berlioz's young days? Berlioz fell madly in love with her when he was a student at the Paris Conservatoire. I like to read Heine on the subject. He knew all about the passion, though few musical people are aware that he has anything to say of it. He tells how, at the Conservatoire, he once heard a symphony of Berlioz's performed, with the composer at the kettle-drum. At that time Berlioz had "great antediluvian locks—bristling hair that rose from his forehead like a forest about a steep escapement of rocks." Well, the Irish actress was present at the performance of the symphony. "Berlioz had his eyes fixed on her, and every time that her look met his, he struck his kettle-drum like a maniac. Since then Miss Smithson has become Madame Berlioz, and it is also since then that her husband has allowed his hair to be cut." Could there be anything more finely sarcastic than that? Heine goes on: "When at the Conservatoire this winter I again listened to his symphony, he again sat as kettle-drum player at the back of the orchestra, the stout Englishwoman was again in the stage-box, again their looks met, but he no longer struck his kettle-drum with mad fury." Ah, no! An old English Bishop once remarked that "there is but one shrew in all the world, and every man hath her." Berlioz found out the truth of the remark when he married Harriet Smithson.

Mr. Algernon Rose has written a book "On Choosing a Piano." He says the piano is an instrument of "tremendous importance." I agree with him. Everybody wants to have a piano nowadays, if only

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as a piece of furniture; and very few people can be trusted to select a good instrument without professional guidance. Mr. Rose's book will afford the amateur who wants to buy a piano some assistance, in so far as it tells him what are the essential qualities of a good piano; but if the amateur is a prudent person he will be wise to take counsel with an expert, even if the counsel does involve "the usual commission." Incidentally Mr. Rose has something to say about Free Trade *versus* Protection as it affects the piano trade. The American may bring his pianos here free of all taxes, but he shows his appreciation of that privilege by extorting 45 per cent. duty out of all British-made pianos sent to the United States. The free importation of pianos from protective Continental markets completely changed the aspect of a once-thriving industry in this country. In protective countries piano factories are scattered in different towns; in Great Britain piano-making is now almost exclusively confined to London. This is a point in which the "fiscal policy" people should be interested.

J. Cuthbert Hadden.

Some Stories of S. S. Wesley.

By B. Maxsell Ramsey.

I WAS spending a night some years ago in a fine old country rectory, my hostess being the sister of one of our celebrated Generals, and a descendant of an exceedingly lively ancestress, of whom tradition asserts that

"She lived to the age of a hundred and ten,
And died through a fall from an apple tree then."

Staying in the house at the time of my visit was a charming old lady—mother of my hostess—who had been a personal friend of S. S. Wesley, the well-known cathedral organist. This old lady was the widow of a clergyman who had held a living in the immediate neighbourhood of Winchester at the time when Wesley was organist of Winchester Cathedral. Being herself a brilliant musician she had attracted the attention of the famous organist, with whom she frequently spent many happy hours in the performance of pianoforte duets.

On the evening that I was introduced to her, a volume of Beethoven's sonatas was on the pianoforte, and I ventured to ask her if she would kindly play one. "Which one would you like?" she inquired of me, and on my making my choice she sat down to the instrument and played the sonata from beginning to end with an amount of expression and *verve* quite astonishing in a person of her age. From this old lady and her daughter I learnt a great many interesting particulars of Wesley's habits and eccentricities.

One thing that specially struck me was that he would not allow any of his children to learn to play on the pianoforte. Probably his sensitive organisation would not permit him to be tortured by the tentative efforts of beginners, but the prohibition must have been a great trial to the unfortunate children. Here were these poor little youngsters, with the love of music woven, as it were, into the very fabric of their being, absolutely forbidden to let their inherited proclivities find a legitimate and satisfactory outlet. Indeed, on one occasion, at least, these wretched offspring of a genius were, by their martinet of a father, actually *horse-whipped from the pianoforte.*

The influence of Wesley's conduct to his children must have affected his lady friend, for my hostess laughingly informed me that her mother would not allow any of her children to learn music while they were young.

The cathedral authorities at Winchester seem to have had no easy task in dealing with their organist. From his seat at the organ Wesley has been seen to shake his clenched fist at the officiating clergy. The choir boys, too, went in fear and trembling. Wesley used to thunder at them until they shook in their shoes. This used to trouble some of the dignitaries, but one and all seemed afraid to interfere. At last, however, a certain clergyman connected with the cathedral summoned up his courage, and determined to remonstrate with Wesley regarding his treatment of the boys. So one day when Wesley had occasion to enter the vestry, this bold cleric insinuatingly remarked, "Don't you think, Dr. Wesley, that if you spoke to the choir boys a *little* more gently?"—but he got no farther, for Wesley glared at him with suppressed fury, and blurting out, "I never heard such impudence in all my life," turned on his heel and went out, banging the door behind him.

Another time there was some grand function at the cathedral which drew a crowded congregation. Wesley must have been displeased at something or other, for he accompanied the service in the most meagre fashion, playing single notes with one hand; but when the service was over, and nearly all the congregation had retired, the great organ-player performed a selection of the most ravishing music.

I wish that I could recollect some stories which would reflect more credit on Wesley than those I have related, but I can only give those which have remained in my memory.

Although unconnected with his Winchester days, I will add one more story which proves that Wesley was not without a sense of humour.

As is well known, Wesley, after having been fifteen years organist of Winchester, was consulted by the Dean and Chapter of Gloucester as to the merits of the various candidates for the vacant organistship there. Wesley intimated that he would have no objection to take the post himself. So in 1865 he removed to Gloucester, where he found that the organist's house was completely overrun with mice. These he caught by degrees, and carefully taking them to the bottom of the garden, he dropped them gently one by one into the adjoining garden of the Dean, quietly remarking—"*The Dean can afford to keep them better than I can.*"

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Music at South Norwood Congregational Church.

THE first impression of the South Norwood Church is destined to a speedy dismissal. The outward appearance proclaims a "temporary" structure; the inside equally establishes the appearance of a permanent church, and the seeming paradox is explained by the fact that the building was erected some years since as a specimen "permanent-temporary" church, and has so far fulfilled its destiny, although soon to be removed in order to allow for the erection of a stone church. There is nothing of a temporary character about the church organization, however, and Pastor and people are active in good works on most days of the week, while a wholehearted effort is made to ensure the brightness and helpfulness of the Sunday services.

The Pastor, Rev. W. H. Morton, is emancipated from clerical attire, and indeed his bearing and attitude may be accounted for when one learns that for about fifteen years he breathed the free air of the United States. British born, he crossed the water while still a young man, and returned in his prime to undertake pastoral work in the great metropolis, the present church being his first English charge. Of an attractive character, and a bright and "breezy" pulpit manner, is not a great wonder that the South Norwood friends cordially invited him to become the pastor of their cause.

MR. E. W. PARTRIDGE.

Under such genial conditions we found that music was allotted a well-defined place in the service of the church, and that minister and choir were united in giving of the best and doing it well. Mr. Morton has a most efficient helper in Mr. E. W. Partridge, whose portrait we present. Bringing to his work the results of previous experience at Brentwood, Mr. Partridge has filled the combined office of organist and choirmaster during the past two years, and has gathered round him an efficient choir of about three dozen members—not just now at its best owing to recent unavoidable resignations, but still a very good and well-balanced company.

The service under notice was well attended, and—thanks to the good grace of the minister on a warm evening—commendably short. The beautifully modulated voluntary (Andante in D by Mendelssohn) formed a very helpful prelude to the service, an effect heightened by a very tasteful rendering (almost unaccompanied) of Stainer's "O Dayspring" (Cong. Hymnal, Anthem No. 59), which formed the Introit. The first hymn immediately followed—to good old Miles Lane. The hymn was sung with the usual crescendo of appreciation. Following the prayer was the chant (134) "He is despised," etc., to Barnby's minor setting. The pointing here was very good, and the pace suited to the words with excellent judgment, so that a large proportion of the congregation was enabled to participate. The only "lesson" preceded the anthem (28), Hopkins' "Lift up your heads," in which the leads were taken up with precision, and the "full" portions of the work sung with care and good expression. There is not much opportunity for "light and shade" in this anthem, but the passage "the Lord mighty in battle" marked diminuendo was well handled, the *ff* bars entry "The Lord of hosts" forming a fine contrast.

The offertory was taken in the middle of the service, and a short voluntary tastefully played accompanied the collection. After the collection was completed a lady visitor, Miss Coussens, sang very sweetly "The Voice of the Father." A solo is a regular feature of the evening service, and is usually taken by one of the members of the choir. The rendering of the solo on this occasion was such as would disarm adverse criticism, so "devotional" was its utterance.

The hymn before the sermon was "Glory to God on high," another well-known piece, which was heartily taken up and sung with taste as well as energy. The sermon, based on a passage from Jeremiah, was full of interest in matter as well as manner. The preacher has a good delivery, and his voice more than fills the building. The denunciation of present-day wrongs—notably Lord Penrhyn's hard treatment of his men—was vigorous, and had in it a ring of conviction sometimes missing from pulpit utterances. The Education Bills of the

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present Parliament also came in for some stern words of condemnation, and other public questions not quite so recent also were brought to the test of the Scriptures. It was altogether a "wide-awake" sermon, attractive to its hearers, and admirably rounded off by the closing hymn, "Who is on the Lord's side?" (375). This stirring battle-hymn was sung with enthusiasm throughout, verse 4 being taken in unison with independent accompaniment, producing a very fine effect. Following the Benediction, the minister asked for the Doxology, which thus took the place of the usual vesper.

The closing voluntary was Bach's Prelude of Fugue in D Minor, well played and listened to with appreciation by a choice few.

A few minutes' chat with Mr. Partridge at the completion of the service elicited much that has already been mentioned, and some few further particulars of interest, among which was the recent establishment of a Choir Union in the district, with a membership of the Baptist, Wesleyan, and the two Congregational choirs, members from each of which took part in the recent Nonconformist Choir Union Festival at the Crystal Palace. Among the successful activities which the Choir have engaged in have been some special musical services with cantata or special selection occupying the whole of the evening, a change which is accepted when it comes as a relief from the usual set service. Mr. Partridge has found excellent practice in his organ work by filling the post of organist to the Maze Pond Choral Society during the last eight years, embracing performances of all the leading oratorios, with eminent soloists. In parting there was a word of appreciation of the organ, a fairly compact and sweet-toned instrument by Brown, of Deal.

The visit to this "choir at work" will, we trust, be of service to others who, in the summer season, find it difficult to hold their congregations. A short, bright, and changeful service such as the one under notice may go far to solve the difficulty.

London Sunday School Choir.

THE present year witnesses the Centenary of the Sunday School Union, and by special desire of the Union Council the London Sunday School Choir Festival was arranged to form a feature of the "Centenary" week, when visitors from many lands were in London, attracted by the presence of experts in all departments of Sunday-school work, who at various times and in various places described methods of work, produced plans for this or that advancement in the art of training the young, and in providing material for mutual comparison and help, doubtless gave a great impetus to Sunday-school work throughout the world. But there was no delegate from any quarter of the globe who could report the existence of such an organisation as the London Sunday School Choir. Other countries may excel in organisation, buildings, or methods of teaching, but in systematic effort for the advancement of singing, such as has been achieved during thirty-two years by the L.S.S.C., the old country stands supreme. The record of the Choir's activities is of no mean order, and visitors from other lands may well take back with them desires to emulate the good work of this extensive organisation. Not even the engagements of the festival day exhausted the activities of the Choir, for in addition to the two giant choirs, with the efficient orchestra, there still remained unrepresented the two Cantata Choirs (City and Western), which are affiliated, and which perform excellent work during the greater part of the year in assisting worthy causes by giving concerts in various centres at frequent intervals, and always with much appreciation.

However, the happenings of the day were sufficient evidence of a healthy and vigorous life, and of keen interest in the Choir's doings by some thousands of friends and sympathisers. First in order of time was the Juvenile Concert at one o'clock, under the bâton of Mr. Jonathan Rowley, a veteran in the service of the Choir, and a prime favourite with every young chorister who faces the audience at the Crystal Palace festivals. Does he not get them to do better than the best they thought themselves capable of, and does he not give them an original song every year? And whatever degree of affection exists on the part of the young people, is amply returned by their conductor, who is in his element with a crowd of happy youngsters in front of him, each anxious to excel. The juveniles support the festival with enthusiasm, for year after year, although the giant orchestra containing five thousand children is well filled to its topmost row, some members have to be refused admission in order to avoid overcrowding and possible danger.

The opening hymn was fitting to the occasion—a Centenary Hymn by the late Rev. E. Paxton Hood, which, sung to H.R.H. Prince Albert's tune, "Coburg," formed a splendid start. The second chorus was a specially written piece by Thos. Facer, "We'll march the good old way," a healthily vigorous chorus of determination which may prove helpful in these days of "passive resistance." A short two-part chorus, "King of Angels," followed. Beethoven's "Creation Hymn" was next sung, the contrast from *pp* to *forte*, and the clear enunciation, winning such hearty applause that the piece had to be repeated. Mr. W. H. Jude's setting to "There is a happy land" followed. This piece seemed a favourite with the children (though lacking contrast in expression perhaps, especially in the chorus), printed to be sung "with enthusiasm." "I will sing of Thy great mercies," from "St. Paul," was next sung with due attention to the music and careful treatment of words and phrasing, and admirably

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accompanied by Mr. W. F. Freeman, who presided at the organ. In the interval some cleverly executed manipulation of the hands of the young people formed a welcome relief to the listeners. Considerable interest was shown at the various effects produced by the simple movements and the varied aspects of the orchestra during the exercises. The second part was devoted to secular choruses, etc., the first, Becker's "Come, merry comrades," being brightly sung with a good "swing." Francesco Berger's "Out with the tide" followed—a very effective chorus, with descriptive effects well brought out. This number was redemanded. "Come with me a-maying" was next sung—a rather heavy rendering of a delicately light little chorus with rippling accompaniment. The conductor's own contribution to the programme was the next item, and he had chosen for his theme the "Street Cries of London," in which were heard the cries of the "lavender girl," the tinker, the muffin man, the gipsy crying "Chairs to mend," etc. Each "cry" was introduced by a "spoken" passage, which would have been more effective had each been taken slower and with greater distinctness. "The Comrades' Song of Hope" was fairly well sung, with a little hesitancy in one of the repeats. The concert closed with Dr. Coward's patriotic song, "We love our own dear country"—a fitting wind-up to a gathering which will live in the memory of the young folks who participated therein.

An organ recital was given at three o'clock by Mr. T. H. Goodwin, F.R.C.O. (organist of the Leytonstone Congregational Church), when the following pieces were performed:—"Concert Overture in C minor" (Hollins); "Serenata" (Moszkowski); "Triumphal March (from Crag to Sea)" (Liszt); "Canzona" (Wolstenholme); "Toccata from 5th Symphony" (Widor).

The evening concert at six o'clock consisted of a programme of advanced music by an adult choir of over three thousand voices. A select choir of about 130 voices (S.C.T.B.) was specially organised for the "soli" parts in some of the numbers—a feature of interest and also of definite value. The audience were invited to join in the opening hymn, "All hail the power of Jesu's name." Goss's "The Wilderness" was the initial choir piece, in which the select voices gave an excellent account of themselves. The recitatives were taken smoothly, the trio was evenly sung with good balance of voices, while the chorus entries were almost all that could be desired. Dr. H. Hiles' "Send out Thy light," a choice little anthem, formed a welcome contrast to the heavier work. Another "congregational" piece, "Now thank we all our God," preceded "Hear my prayer," the solo in that being taken by the sopranos of the select choir. It is a little difficult to ensure true intonation in a fairly large company, but the strict attention to the conductor's very helpful "beat" proved sufficient to ensure success. The chorus lacked vigour in the *forte* passages, but the *piano* vocal passages were well sustained, and the whole piece went well. Handel's "Sing unto God" ("Judas Maccabæus") ended part one, a full-toned chorus in proper Handelian force and spirit. The second part included Evans' "A wet sheet and a flowing sea," a boisterous sea song, the antithesis of Henry Leslie's beautifully delicate "How sweet the moonlight sleeps," the true effect of which was not attained by such a large choir. Merriment entered into the tone in "With a laugh," from "The May Queen," in which the "select" ladies took the solo allotted to the Queen in a nice, bright manner. Two humorous part-songs followed, "In the merry spring" and "The maiden of the Fleur-de-Lys." Preceding the final chorus, Sullivan's "Song of Peace," a pleasing display of international goodwill was enacted on the platform, when the delegates from France (Pastor Bieler) and the United States (Marion Lawrence, Esq.), each bearing their country's flag, and joined with the British Colonies, held by F. F. Belsey, Esq., the President of the S.S.U., joined hands and so remained while the chorus proceeded. A very marked effect was produced on choir and audience alike when the lines,

> "Why should nations slay and spoil,
> With hearts to love and hands to toil?
> Wherefore turn to mutual ill
> God-given strength and skill?"

were declaimed with an added fervour.

The L.S.S.C. Orchestra gave good assistance during the evening, and contributed some attractive items between the choruses, reflecting credit upon their conductor, Mr. David M. Davis. A special word of praise is the due of Mr. Whiteman, the conductor of the choir, whose patient care during the whole of the concert went far to ensure the successful rendering of the various pieces. Mr. Holmes' services at the organ also merit recognition.

Mr. Jonathan Barnard, the manager-secretary, who with the late Mr. Luther Hinton was instrumental in founding the Choir, was present in good health and excellent spirits, joining with the delegates in their manifestation.

A concert by the mandoline band, under the conductorship of Mr. Jenkins, was successfully carried through later in the evening in the Concert Room, and at 9.30 friends and delegates gathered in the Central Transept and sang "God be with you" and "Blest be the tie."

North-East London N.C.U.

On Saturday, July 18th, this recently formed Branch of the Nonconformist Choir Union visited Broxbourne for their first excursion. Owing, no doubt, to the thundery nature of the weather, the company was not large, but what was lacking in numbers was made up for in geniality and sociability. The Crown Gardens were the headquarters, and at five o'clock all assembled for tea, Mr. A. L. Cowley (Tottenham) presiding, supported by Mr. W. C. Webb (Clapton), conductor of the Branch. At the conclusion of the meal Mr. Cowley made a very happy little speech, and Mr. Webb having proposed votes of thanks to the chairman, sub-committee, and Mr. Geo. H. Harris (Hon. Sec.), a move was made to the extensive grounds. The sun having made a welcome appearance, part of the programme of races was carried through, while others indulged in boating or rambling and various games.

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Laurentius Longlocks:

OR, THE MYSTERY OF A MUSICIAN'S HAIR.

LAURENTIUS LONGLOCKS, like Yankee Doodle, "came to town"—a small country town. Now when a man like Laurentius Longlocks—Fellow of the Triangle Society, Associate of the School for Scandal, Honorary President of the Hall of Humbug, Principal of the Party of Poseurs—I say, when a man like this comes amongst us, it is my business to learn all about him. Not that I am wildly interested in small beer chronicles: far from it; but the public is, and that makes all the difference.

Laurentius had been appointed to the best organistship in town, but Lor' bless you! nobody cared a red cent about his musical capabilities when once they had set eyes on the man himself. For Laurentius, you must understand, displays his superiority to his fellow beings in the way that Samson displayed his strength—by hirsute symbolism. And just as the impressionable female gets carried away by the colour of Paderewski's chrysanthemum *caput* while she forgets all about Paderewski's *tone*-colour, so did the good people of Poddleton get carried away when Laurentius flaunted his locks in the breeze before them and exploited his eyeglass to their admiring gaze. It is true they were equally carried away by a corn-doctor and a five-legged calf, who both came to town about the same time as Laurentius, but Laurentius wore his *pince-nez* and did not see it.

Now I am sometimes taken with a taste for interviewing—imaginary interviewing mostly—and I bethought me of interviewing Laurentius Longlocks in the interests of a breathless community. People, the ladies especially, wanted to know all about the real life of this strange being, this original fellow, this phenomenon of the long hair. Has he funds, has he a wife, has his wife presented him with a brood, has he false teeth, does he bathe once a day or once a twelvemonth, was he born with that shock of hair, does he live upon sausages or upon seltzer and cigarettes?—these and such like were the questions I was asked to resolve.

Well, I have seen Laurentius—called on him at Beethoven Lodge. And this is what I have to report as a preliminary. Laurentius is the possessor of respectable furniture: six chairs, a bureau, a bedstead, two cradles, and secretary with drawers which hold his shirt-collars, cravats and gloves when he puts them there. He is not merely a man of artistic talent: he has several social accomplishments, for he can swim on his back, can take a lock to pieces, can play both the fool and the flute, can hang a picture on the wall, and can knock in a nail without swearing when he hits his finger by mistake. His wife comes of a long and honourable lineage, having accompanied Richard the Lion (*not* on the piano) to Jerusalem with the Crusades; and the arrows in his quiver—his olive branches, I would have you understand—are such prodigies of genius that every one made a concerto before cutting the first tooth. He has amassed a tidy little fortune, not by his musical compositions, but by various compositions with his creditors; while his life is insured at a high figure, with a special fire policy for his hair.

Ah! his hair! Yes; and that brings me to the main subject of my talk with Laurentius. I had always been in a difficulty about the precise connection between long hair and music, between art and eccentricity of dress. Why musicians and men of the easel should go about like guys with long greasy hair and fur-trimmed coats was to me a mystery as unfathomable as a Whitechapel sausage. Now I saw my opportunity. I would make an end of the mystery, and hear Laurentius on the question of hair and habiliments.

"Tell me," I began, "why you musical men make a business of trying to convince the world that you are not constituted as other men are, and that therefore you ought not to be expected to look or act like other men?"

"My dear fellow," said Laurentius, "you are indeed a Poddletonian in whom is no guile. Now let me enlighten you. To begin with, you would like to know why musicians wear long hair. Well, I'll tell you. Some silly fellows do it, of course, because they see others do it—just as with smoking and cycling and playing golf. They couldn't give you their reason for it to save their lives. But we're not all silly, you bet! We *desire* to appear different from ordinary men, and we have a deep and cunning reason for making ourselves appear different."

This was getting interesting. I begged Laurentius to proceed.

"Do you suppose," said he, "that we let our hair flow down the backs of our necks, and wear fur-collar coats, flowing neckties, low-cut shirts, and Byron collars—do you suppose we do all this simply because we are so wrapped up in artistic exaltation that we have no time to think of such mundane things as clothes and barber's shears? Not very likely! It's all a part of the game. It's a part of a deliberate plan to make the public believe that artists are altogether a different race from such common work-a-day people as—well, say politicians, who don't wear long hair nor eat cigars in fits of absent-mindedness."

"But this sort of thing," I pleaded, "does not seem to be necessary in other professions. Literary people, for example, even poets, look quite normal, as a rule. Why shouldn't musicians, too?"

"Ay; but literary people and poets don't come before the public like the musician; which means that they don't need to study appearances so much. And appearances, you must know, are of infinite importance in this world. Why, I was just reading before you came of a certain New York actress who often gets into a Broadway car at noon in a costume that no woman of fashion would think of wearing before 7 p.m. Look at her, with her light-grey silk

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gown, and her green velvet opera cloak, and her little lace section of a bonnet. And then hear what she says to her friend: 'Such a bore, dear, going to rehearsals at this shamefully early hour! But I'm going to play a new part and wear all my diamonds, and'—and so on. This, too, is all a part of the game. If the lady wore a plain tailor-made gown and sat quiet in a corner, nobody would be curious about her. As it is, of course, they get an idea that she is made out of a different sort of clay from the average woman, that she sleeps on down plucked from the under side of the partridge's wing, that she never eats anything coarser than butterfly's eggs, and that she bathes twice a day in milk and rose water. The chances are that she lives in a three-room flat in a side street, cooks her own breakfast, and does her own washing. But appearances save her. And so it is with the musician."

Laurentius was becoming eloquent. His mane began to toss about, and I thought I detected a "fine frenzy" in his eye. But I did not dare to interrupt him.

"Let us take a case," he proceeded. "Suppose that Paderewski, prior to coming before the public, had cut his hair and combed it as the average man does; had taken plenty of outdoor exercise and got a ruddy colour in his face; had worn a standing-collar and a four-in-hand scarf, with a little pearl pin stuck in one side of it. What would have been the result? He would have played just the same. But the public? The women? *There's* the rub, my dear fellow! Would the fair sex have discovered anything remarkable in Paderewski if he hadn't discovered something remarkable in his own exterior? Not a bit of it! They would have decided that, like some bald heads I could name, he was 'not interesting,' and to be 'not interesting' is fatal to the musician. To the dear women every strand of Paderewski's golden hair is a cable that pulls tons. His low-cut shirt and turn-down collar are full of poetic significance. His flowing white necktie is a poetic charm. Even the patent leather pumps with which he smites the pedals are an attraction."

"Well, I suppose it comes to this, then, that artists are not such eccentric creatures as some would have us imagine?"

"That's right," said Laurentius; "they know a thing or two. They are the Samsons of the art world, and would be geese to cut off their locks. Don't you make any mistake. If artists were concerned solely about art they would have their hair cut and give free concerts."

Laurentius had solved the mystery. To be a successful musician you must live in an air muddy with romanticism. Long hair flowing like a cataract over the coat collar, and deep circles under the eyes, and Manfred gloom, and hints of suicide are the proper thing. And don't forget the coat with the fur-collar. If it does not run to a first-hand garment, no matter: a second-hand one will do just as well. Only see that the sable or skunk, or bunny skin is the proper breadth. An inch or two beyond the regulation professional dimensions, and you might be mistaken for your doctor's coachman!

J. Cuthbert Hadden.

Some Continental Contributors to English Psalmody.

Part III.—THE GERMAN SCHOOL TO THE END OF THE 17th CENTURY.

By Orlando A. Mansfield, Mus.Doc., Trinity University, Toronto, F.R.C.O., L.Mus.L.C.M., L.Mus.T.C.L.

(*Author of "The Student's Harmony," etc., etc.*)

ALTHOUGH it has been asserted, by writers whose opinions are entitled to respect, that the German choral is not a remarkably popular or important constituent of English Psalmody, yet, by those of us who claim to have devoted some considerable time to the study of English church music, it must be admitted that the number of German chorals at present included in our hymnals is much larger than a superficial observer would imagine, and that these tunes have obtained such a hold upon the affections of English worshippers that their exclusion from the church service of praise would leave a blank not easily filled by contemporary Anglican productions. The German contributions of which we hope to treat in the present article have upon their side all the advantages that age can claim, all of them owing their birth to the awakening influences of the Protestant Reformation, while quite a number of them were the direct product of that stirring and eventful movement. Indeed, the first tunes we have to name are those associated with the prime mover in the great matter of the German Reformation, those commonly attributed to Martin Luther himself. Of these the best known are the choral "Ein Feste Burg," used by Mendelssohn in his Reformation Symphony and by Meyerbeer in his opera "Les Huguenots," and the tune generally known as "Luther's Hymn," the first being, certainly, Luther's own composition, while, as regards the second, the consensus of opinion is decidedly in favour of the Reformer's claim to its authorship.

Many of the Reformation chorals were of secular origin, and of these at least one, the tune generally known as "Innsbrück," is still well known to English congregations. This was the composition of Heinrich Isaac, who was born about 1450 and died about 1517. Another secular tune, originally a love-song, is that now generally known as "Passion Chorale" (C.C.H., 138), a tune so frequently and

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beautifully harmonised by Bach, but the composition of Hans Hassler (1564-1612), a native of Nuremberg, sometime organist to the Emperor Rudolph II. Then from the various collections of chorals issued from the end of the sixteenth century onwards we get such tunes as "Stuttgart" (which has been attributed to Hassler), "Ratisbon," "Ravenshaw," "Lübeck," etc.

Among other German contributors of the sixteenth century we find the names of Nicolas Hermann (circa 1480-1561), a Bohemian precentor and schoolmaster, the composer of "St. George" (set in the Hymnal Companion to "When God of old came down from heaven"); Hans Kugelmann (circa 1500-1542), a Prussian trumpeter, composer of "Halle" (B.T.B., 236); Philip Nicolai (1556-1608), a pastor of the Lutheran Church, who will always be remembered as the composer of the choral "Sleepers, wake" (immortalised by Mendelssohn in his "St. Paul"), and as the composer of the tune now associated with the words "Behold! how glorious is yon sky," a tune for which Nicolai is, perhaps, more responsible for the arrangement than for the actual composition; Christian Flor (according to Mr. James Love), the composer of "Leoni," who was organist at Luneberg about 1560; Melchior Vulpius, born in Thuringia, 1560, died as cantor at Weimar, 1616, the composer of the second tune in the C.C.H. to the hymn, "O happy band of pilgrims"; Johann Hermann Schein, born near Zwickau, 1586, died at Leipsic, as cantor of the Thomasschule, in 1616, more than a century before Bach's appointment to the same office, the composer of the tunes "Leipsic," "Lucca," and "Wismar," in the C.C.H.; and, lastly, Johann Cruger (1598-1662), cantor of St. Nicholas, Berlin, a celebrated editor and composer of church music, to whom is attributed the tune "Swabia," but who will always be remembered as the undoubted composer of the great German hymn of thanksgiving, "Nun danket alle Gott," employed by Mendelssohn in his "Hymn of Praise," and generally known in this country as "Wittenberg" (C.C.H. 34).

With this fitting close to the list of those German contributors to English psalmody who were born in the sixteenth century, we pass on to enumerate a few of the more illustrious and well-known contributors of the century following. And, although out of chronological order, we make no apology for placing in the forefront the name of the illustrious Johann Sebastian Bach (1685-1750), to whom we are indebted more for the exquisite harmonisations of the existing chorales of Reformation times than for original contributions to our psalmodic fund. But there seems to be but little doubt that the tune "Augustine," with which the Bristol Tune Book opens, is his composition, its first appearance being in a volume of four-part chorals edited by his son, Phillip Emmanuel Bach, in 1769. In the 371 Chorals by Bach (*i.e.*, harmonised or composed by him), published by Breitkopf and Haertel, the enthusiastic student of psalmody will find a never-ending feast of good things. The only pity of it is that we have not more selections from this work in our modern hymnals instead of the worthless rubbish with which so many of them are now and again padded.

The first name amongst our seventeenth century German contributors is that of Melchior Teschner (circa 1580-1613), a Posen precentor and pastor, to whom is attributed the composition of "Vienna" (C.C.H., 160), and who was certainly the composer of "St. Theodulph," now associated with the words "All glory, laud, and honour." That Teschner stands amidst excellent company will be seen from the following list of names, which must be regarded as a selection or survival of the fittest and not by any means as a list complete or exhaustive, since the latter would be impossible within the limits assigned to us here:—Adam Drese, or Dresse, who, according to Mr. Love, was born in Thuringia, in 1620, and, after holding various appointments at Weimar and Brunswick, died at Arnstadt, in 1701, known to us by his beautiful tune to "Jesus, still lead on," which, says our biographer last quoted, "was composed for use in his family devotions, and was sung in his house as early as 1690, being first published in 1697;" Johann Georg Ebeling (1620-1676), another cantor of St. Nicholas Church, Berlin, the composer of "Philippi" (C.C.H. 227) and "Hulme" (B.T.B. 197), both popular and useful tunes; Johann Rudolph Ahle (1625-1673), composer of the tune "Mülhausen" (C.C.H. 316), composed in 1664, a town councillor of the town after which his tune is named, and Bach's predecessor in the appointment of organist to the church of St. Blasius in that town; Joachim Neander (1640-1680), a Bremen pastor and schoolmaster, the composer of the simple but effective tune "Neander" (H.C. 553), and the tune "Gröningen" (C.C.H. 529), to the latter of which Mr. W. Tidd Matson wrote, at the suggestion of the late Dr. Allon, his beautiful hymn, "God is in His temple"; Johann Schop (circa 1640), a Hamburg violinist, composer of "Zurich" (B.T.B. 211); Johann Rosenmüller (1615-1682), a predecessor of Bach at the St. Thomas School, Leipsic, composer of "Salzburg" (H.C. 81), a tune written in 1655; Georg Josephi (circa 1650), a Breslau Roman Catholic musician, the real composer of the tune "Angelus," which was written to words by one Scheffler, a Jesuit priest-physician, to whom has been credited the composition of the music, an error intensified by the popularity of the tune consequent upon its association with the words "At even ere the sun was set," a popularity of which the tune is not altogether deserving; and Johann Pachelbel (1653-1706), a Nuremberg organist, composer of the tune "Baden" (B.T.B. 810).

The tune "Winchester" is generally assigned to Bartolemon Crasselius (1667-1724), of Weimar, but the researches of Mr. Love lead him to the conclusion that there is not sufficient evidence to support Crasselius's claim, the first appearance of the tune being in a Hamburg collection of chorals published in 1690.

To the list of seventeenth century contributors of German birth there only remains for us to add the name of George Frederick Handel (1685-1759). At the request of Mrs. Rich, wife of the proprietor of Covent Garden Theatre, at which Handel con-

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ducted most of his oratorios. Handel wrote three tunes to hymns by Charles Wesley, viz., "Sinners obey the Gospel call," "O Love Divine," and "Rejoice! the Lord is King." These were lost sight of for some time, but were ultimately discovered in the Fitzwilliam Library, Cambridge, by Samuel Wesley, the nephew of John Wesley, and the father of the celebrated composer and organist, Dr. Samuel Sebastian Wesley. Of the three tunes only the last-named has retained sufficient popularity to secure its insertion in the hymnals of to-day.

From the foregoing survey, a survey which makes no claim whatever to completeness or exhaustion of the ground it is supposed to cover, our readers may form some more or less adequate idea of the great amount to which English psalmody is indebted to German contributions of the Reformation period and the centuries immediately following it. While it is perfectly true that the German choral has not taken root in this country as regards its manner of composition and method of performance—for our English composers of hymn tunes do not speak in the German idiom, nor do our musical directors allow us to adopt the German tempo and unisonal delivery—yet every candid observer will see that if we eliminated the German factor from the composite quantity known as English psalmody the latter would suffer an almost irreparable loss, the nature and extent of which will be even more fully realised upon a perusal of our next article upon the German contributors of the eighteenth and nineteenth centuries, with which paper we hope to bring our series to a close.

Correspondence.

MUSIC IN NONCONFORMIST CHURCHES.

To the Editor of The Nonconformist Musical Journal.

Sir,—On reading your issue for the present month I was much interested in the extract given in your editorial paragraphs from the letter of the organist of a Baptist Church—regarding the musical portion of the service.

Is not the real crux of the matter the fact that the service of prayer and praise, which precedes the sermon, is treated by us Nonconformists, or the majority of us, as a mere preliminary to the sermon?

It has always appeared to me that the chief part of the service of the Church is that which is occupied by prayer to and praise of the Creator, and perhaps the latter, praise, should be placed first, praise, adoration, worship first, then prayer, supplication. By praise I do not mean necessarily that portion of the service which is ordinarily sung, but praise wherever it occurs, whether in song or in so-called prayer. Prayer also is equally found in song and in the so-called "prayers." And if these two things are so important how is it that so many Nonconformists consider the musical part of the service of so little importance, and so many others, sad to relate, look upon it as so much mere music making.

And after the praise of and prayer to the Creator, things which cannot well be separated, it appears to me that the parts of the service which come next in importance are the lessons, when the Word of God is read to the assembled people. I fancy that in only too many cases, and this quite as much, perhaps more, in the Established Churches as in the Free Churches, the reader is only too ill-prepared to make the most of the words by careful and well considered reading. I fear the importance of this part of the service is only too frequently overlooked.

There is now only to mention the other part of the service, that which is, in my opinion, the least important. I am aware that in stating this I am quite likely to bring down upon my head the wrath of the ministerial section of your readers, and probably of a number of the other more orthodox of your subscribers. But I venture to state that in my opinion the sermon is, comparatively speaking, the least important of all, I say comparatively because no part of the service can be unimportant. The instruction of the people is certainly important, but surely praise and prayer and the Word of God must come first.

Then, if so important, why so neglected? It is certainly otherwise in the Established Church (there the sermon is frequently a very secondary matter), but where, in a Nonconformist Church, do we find a service without a sermon? At how many of our week-day services do we find the "preliminaries" got over as quickly as possible, a couple of hymns, perhaps with some verses omitted, a prayer, a brief lesson, and then a sermon occupying most of the time, and looked upon as almost all-important!

This sort of thing is all wrong, and Nonconformity must be brought to see the thing in its proper light; those interested in and leading the musical part of the service must be brought more and more to take a righteous yet humble pride in their office, the ministers must be led to see that the other parts of the service are at least as important as the sermon; the deacons, the members of the Church, and the congregation must be brought also to see the importance of the prayer and praise, and to exercise a little more charity towards the much maligned choir, and then we shall see better days in all our churches. The choir has unfortunately only too often been a stumbling block in the church, and organists and choirmasters are sometimes very human, but there is such a thing as "giving a dog a bad name and hanging him," and I venture to think that this fact has much to do with the choir difficulty.

In conclusion I would say that I am not pointing these remarks at any church in particular, least of all at the church with which I have the honour to be connected, or at its minister, the Rev. Charles H. Vine, a man with whom it is a great pleasure to work, a man whose sermons are a constant source of profit and pleasure, but who yet sees the importance of all the other parts of the service.

Hoping that in this letter, which has become considerably longer than at first intended, I am not trespassing too much on your time and space, I remain, yours faithfully,

Leonard C. F. Robson,
Organist, Ilford Congregational Church.

"A man who is versed in theology gets the degree of D.D., does he not?"

"I think he does. A great legal light gets an LL.D."

"And what degree do they confer on a great musician?"

"What! Why, Fiddle Dee Dee!"

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Recital Programmes.

ISLINGTON.—At Claremont Chapel on May 27th by Mr. Josiah Booth:—

March, Henry the Eighth ... ... *Sullivan*
Cantabile ... ... *Clement Loret*
Allegro Vivace ... ... *Morandi*
Adagio, Minuet and Trio ... ... *Mozart*
Andante in D flat ... ... *Chauvet*
Air and Variations, Harmonious Blacksmith ... ... *Handel*
Toccata in G ... ... *Dubois*
Improvisation in Form of Scotch Fantasia
March in F ... ... *J. Booth*

ABERDEEN.—In East United Free Church on June 9th, by Dr. A. L. Peace:—

Festival Overture, Gutenberg (Op. 55)... *C. Löwe*
Andante (from Serenade Symphony in D) *Mozart*
Prelude and Fugue in G ... ... *Bach*
Allegro Vivace in A minor ... ... *Morandi*
Marche Triomphale ... ... *Vilbac*
Sonata da Camera (No. 3) ... ... *Peace*
Allegro, Intermezzo, Finale (Sixth Symphony) ... ... *Widor*
Romance sans Paroles, and Marche Triomphale ... ... *Wély*

GILLINGHAM (DORSET).—In Wesley Church by Mr. Arthur Hodges, L.L.C.M., on June 19th:—

Andante Religioso ... ... *Lemaigre*
Grand Chorus in B flat ... ... *Dubois*
Adagio ... ... *Mendelssohn*
Pleyel's Hymn ... ...
Offertoire in D flat ... ... *Salomé*
March ... ... *Schubert*

BLACKPOOL.—By Mr. Alfred Hollins, in Methodist Free Church, on July 8th:—

Sonata in the style of Handel ... *Wolstenholme*
Introduction and Allegro, Largo, Minuetto.
Offertoire ... ... *King Hall*
Fugue in G ... ... *Krebs*
Pastorale ... ... *Whiting*
Scherzo ... ... *Pettersson*
Improvisation ... ...
(*a*) Nocturne ... ... } *Hollins*
(*b*) Overture No. 1 ... ... } *Hollins*

Overture, "Oberon" ... ... *Weber*
Andante in F sharp minor ... ... *Wesley*
Grand Fugue in G minor ... ... *Bach*
Communion ... ... *Grison*
Scherzo ... ... *Turner*
Improvisation ... ...
The Answer ... ... *Wolstenholme*
Marche Militaire ... ... *Gounod*
(*a*) Intermezzo ... ... } *Hollins*
(*b*) Concert Rondo ... ... } *Hollins*

ILFORD.—In the Congregational Church on June 14th, by Mr. Leonard C. F. Robson:—

The Rakoczy March ... ... *Hungarian*
In Paradisum ... ... *Dubois*
Chor der Jüngern Pilger ... ... *Wagner*
Daybreak ... ... *Spinney*
Salut D'Amour ... ... *Elgar*
Toccata in G ... ... *Dubois*

OLDHAM.—Played at the Baptist Church by Mr. W. Snow, Jun.:—

Austrian Hymn ... ... *Haydn*
Air with Variations and Finale Fugato ... *Smart*
Suite Gothique ... ... *Boellmann*
Vesper Hymn ... ... *Turpin*
Andante ... ... *Weber*
Andantino in D flat ... ... *Lemare*
Overture in C minor ... ... *Hollins*
March in E flat ... ... *Salomé*

EDINBURGH.—At Newington U. F. Church by Mr. H. Collinson, Mus B. (Oxon):—

Overture to the Occasional Oratorio ... *Handel*
Sixth Organ Sonata ... ... *Mendelssohn*
Good Friday Music from Parsifal ... *Wagner*
Toccata and Fugue in D minor ... ... *Bach*
Pastoral Symphony (from the Christmas Oratorio) ... ... *Bach*
Intermezzo (Op. 116, No. 4) ... ... *Brahms*
Storm Fantasia ... ... *Lemmens*
Morning (Peer Gynt) ... ... *Grieg*
Saterjentens Sontag ... ... *Ole Bull*
Preludes in G minor and F ... ... *Ouseley*
Grand Solemn March ... ... *Smart*

BLACKPOOL.—In Methodist Free Church, at the opening of the Organ, on June 24th, by Mr. David Clegg:—

Fantasia in F minor ... ... *D. Clegg*
Vivace, Allegretto, Vivace.
Three Short Pieces:
(*a*) Slow Movement from a Quartette ... *Haydn*
(*b*) Air with Variations ... ...
(*c*) March Heroique (French) ... ... *Tombelle*
Old English Organ Music (First Set):
Ancient Suite in G for Organ ... ... *Dr. Arne*
Fugue in D minor ... ... *Bach*
Fantasia on Luther's Hymn ... ... *Hesse*
Alpine Scenes ... ... *Magnus*
Symphonische for Organ *Horace Wadham Nicholl*

Symphony (for Organ and Orchestra) No. 1.
Vivace, Moderato, Intermezzo, Presto *D. Clegg*
Romance ... ... *Mendelssohn*
Variations on a well-known Hymn Tune
Triumphal March ... ... *Carl Renecke*
Concerto (Ancient) ... ... *Charles Wesley*
Fugue in A minor ... ... *Bach*
Organ Sonata ... ... *Reicha*
Overture Dramatique ... ... *Thiele*
Variations on a Pedal Bass (for the Organ) *Siegl-Brahms*
"Ye Garrulous Birds" and Patrol March *Verdi*
Storm Piece—"A Night at Sea" ... ... *Kaps*
Fantasia and Double Fugue in D minor and major ... ... *Frank*
Finale from an Organ Sonata ... *Rheinberger*

Parson Johnson: "Ah wish de mudders ob dis congregation would bring deyr babies to church wif dem. Nevah mind how young dey am, jess bring 'em erlong. If dey am too young to appreciate de significance ob de service, dey can at least yell an' keep de deacons awake!"

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Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. H. S. Smets.

PROVINCIAL.

BIRMINGHAM.—Sunday-school anniversary services were held in connection with Selly Park Baptist Church on Sunday, June 28th, when a choir of some hundred voices rendered the selected hymns under the able conductorship of Mr. Sanders, the school superintendent. Much time had been devoted previously to the rehearsing of the children, the result being that one of the most successful anniversaries was considered to be that of June 28th. There was much attention given to light and shade, and a perfect understanding existed between choir and conductor, while the church choir did justice to the anthems, "Seek ye the Lord" (Roberts) and "Send out Thy light" (Gounod). In consequence of the serious illness of the honorary organist and choirmaster of the church, the services of Mr. Harold S. Smets were secured. Repetition services were held on Sunday, July the 19th, when the pastor, the Rev. F. C. Fuchs, preached to large congregations morning and evening. The scholars, again in large numbers, added greatly to the picturesqueness of the chancel where they were seated by their liberal use of flowers, which might easily have passed as a flower service. The school is very successfully carried on, and enlargement has been necessary in order to accommodate the numbers of children seeking admission.

BOLTON.—On Sunday July 12th, special sermons were preached morning and evening in connection with the School Anniversary at the Primitive Methodist Church, Moor Lane, by the Rev. W. Newns, the newly appointed minister. In the afternoon a musical service was given by an augmented choir, when the anthems, "O Worship the King" (Nichol), "Sing O Heavens" (Sullivan), Chorus, "Gloria" (Mozart), were sung with great success. At the morning and evening services the Anthems and Choruses, "Lead Kindly Light" (Wink), "O Praise the Lord" (Goss), Introit, "Seek ye the Lord," "Magnify" (Rossi), "Hallelujah Chorus" (Handel), were equally well rendered. The soloists were Miss Phillips, Miss Breshaw, Mr. G. Storey; conductor, Mr. T. Lagar; organist, Mr. J. Parkinson. The special feature was the excellent singing of the children.

BOURNEMOUTH.—Mr. Fred P. Brazier, who for the past three years has been organist of the Springbourne Wesleyan Church, Bournemouth, has received a similar appointment at St. Mark's Presbyterian Church.

BRISTOL.—A very successful Eisteddfod has just been held, when interesting competitions took place. Signor Randegger was the adjudicator in the vocal department. In the Church or Chapel Choir contest the test pieces were, "Lord, when we bend" (C. J. Frost), and hymn tune "Father in high heaven dwelling" (W. Jackson). There were five choirs competing, viz., Primitive Methodist, Eastville; Brunswick Congregational, Kingswood Wesleyan, City Road Baptist, and St. Nathanael's. The prizes were awarded as follows:—1, Kingswood Wesleyan; 2, City Road Baptist. The adjudicator remarked that the tone of the whole of the choirs was very good, and very much better than many choirs he had had the pleasure and otherwise of hearing in London. With regard to the Kingswood Wesleyan the words were rendered very clearly and the speed very good, although the choir were a little sharp. City Road Baptist took the pitch in the hymn very easily; the words and time, too, were very good. The anthem was just a shade too fast, and the time might have been varied a little. St. Nathanael's rendered the hymn very well, and the tone of the anthem was good, although the speed might have been varied a little more.

CANTERBURY.—At the Prize Day of Kent College (Wesleyan), a good concert was given by the School Musical Society, under the able conductorship of Mr. P. A. Scholes, A.T.C.L., Mr. C. L. Fry being leader of the Band, and Mr. H. W. Hayward pianist.

HIGH WYCOMBE.—As a recognition for services rendered during the past year, Sunday, June 21st, at Wesley Church was devoted to the Choir Anniversary. For the annual event the choir, under Mr. B. Woodbridge (organist), prepared a number of special anthems and choruses, and the effective manner in which these were rendered reflected the highest credit on Mr. Woodbridge and the members of the choir. The preacher at the morning and evening services was the Rev. W. Brook-Hirst, who also presided at a sacred song service in the afternoon, and gave a thoughtful address on "Music and Singing." At the morning service the choir rendered as an anthem "In the beginning was the Word" (Darnton), the solos being exceedingly well given by Miss Hooper, Miss Woodbridge, Mr. G. Crook, and Mr. J. Goodearl. The chorus, "He, watching over Israel" (Mendelssohn), in addition to the anthem, "We declare unto you glad tidings" (Mansfield), was also given at the same service with marked effect. The proceedings in the afternoon commenced with the anthem, "O God, when Thou appearest" (Mozart), with solos by Miss Hooper, Miss Goodearl, Mr. J. E. Jordan, and Mr. Boorman, after which the following pieces were rendered, much to the delight of an appreciative audience:—Anthem, "O worship the King" (H. Ernest Nichol); trio, "Herein is love" (Valentine Hemery), Misses Hooper, Steevens, and D. Goodearl; anthem, "The wilderness" (Goss), (quartet, Misses A. Steevens and D. Goodearl, and Messrs. J. E. Jordan and Boorman); anthem, "Sing, O Heavens" (Sullivan), with solo by Mr. J. E. Jordan; duet, "Beautiful Heaven" (V. Hemery), Miss Hooper and Miss D. Goodearl; solo, "My hope is in the Everlasting" (Stainer), Mr. J. E. Jordan; and anthem, "Now, therefore, our God" (V. Hemery). At the evening service, which was largely attended, the stirring hymn, "Hark! hark, my soul" (with solos by Miss Bartlett and Miss D. Goodearl) was sung, as also were the anthems "Come unto Me, ye weary" (Warwick Jordan), "Incline thine ear to Me" (Himmel) (solo, Mr. Boorman, quartet, Misses Hooper and Woodbridge and Messrs. Jordan and Boorman); and "Glory to Thee, my God, this night" (Ch. Gounod), with solos by Miss F. Goodearl and Mr. G. Crook.

KING'S LYNN.—The success of the London Road Wesleyan School Festival is annually looked for. The school has more than 300 names on its books,

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and includes among its members many girls with really good voices. Among the boys, too, can be detected voices that, with a course of training, would have borne magnificent fruit. As it is, they assist in pleasing their hearers in a humbler fashion. Mr. Fred. Curzon has for many years been superintendent of this school. Not a great musician himself, he yet delights to hear good music, and is proud to know that his scholars can hold their own with any children in the town. Every year then the Anniversary Festival is looked forward to, and enjoyed both by congregation and children. This time it took place on June 28th,—a sweltering hot day. As usual, the services were held in the large Tower Street Church, a building well constructed so far as sound is concerned, but badly ventilated. But despite the fact that Superintendent, Conductor, and children found themselves literally "standing in perspiration" all went well, and the "ancients" once more repeated, "The best anniversary we ever had!" The music given included Lane Frost's Choral Marches, "Lift the Gospel banner," and "Hark! tis the trumpet sounding," Curwen's "Five old tunes," and Curwen's "No. 2 Anniversary selection." In addition to these, two hymns were chosen from "Children's Hosannas," namely, "Bring them in," and "Sowing the seed." Throughout the day the children distinguished themselves by their accuracy of time and correctness in pitch. The choral marches present many *time* difficulties to young singers who have little or no knowledge of music, but these were overcome; and both "attack" and "release" were noticeably excellent. The "Old Tunes" still retain their popularity, and the singing of "Lydia" and "Diadem" was simply a "feast of sound." In these, and to a less extent in "Cranbrook," "Calcutta," and "Nativity," the people joined, and gave a good example of "congregational singing." "Hark! there comes a whisper" (Caleb Simper), and "Darkning slowly round us" (R. G. Thompson), enabled the children to show that they can follow the conductor, both in light and shade. These were both rendered most sweetly. The Tower Street Choir gave good help at the services. Miss Annie Wilkinson presided at the piano; Mr. Hubert Jermyn at the organ; whilst the Rev. E. A. Bennett, of Lowestoft, was the preacher for the day.

Nonconformist Church Organs.

STREATHAM CONGREGATIONAL CHURCH.

Built by Norman and Beard, Ltd., of Norwich and London, organ builders by Royal Warrant to His Majesty the King.

Great Organ, CC to A (58 notes).

1.	Open Diapason (large scale)	8 ft.	Metal	58	pipes.
2.	Open Diapason ..	8 „	Metal	58	„
3.	Dulciana	8 „	Metal	58	„
4.	Wald Flute	8 „	Wood	58	„
5.	Principal	4 „	Metal	58	„
6.	Suabe Flute	4 „	Metal	58	„
7.	Fifteenth	2 „	Metal	58	„

Swell Organ, CC to A (58 notes).

8.	Lieblich Bourdon ..	16 ft.	Wood	58	„
9.	Open Diapason ..	8 „	Metal	58	„
10.	Stopped Diapason ..	8 „	Wood	58	„
11.	Echo Gamba.. ..	8 „	Metal	58	„
12.	Voix Celeste.. ..	8 „	Metal	46	„
13.	Principal	4 „	Metal	58	„
14.	Mixture	3 ranks	Metal	174	„
15.	Horn	8 ft.	Metal	58	„
16.	Oboe	8 „	Metal	58	„

Pedal Organ, CCC to F (30 notes).

17.	Open Diapason ..	16 ft.	Wood	30	„
18.	Bourdon	16 „	Wood	30	„
19.	Flute	8 „	Wood	12	„

Couplers.

20. Swell to Great.
21. Swell to Great.
22. Great to Pedal.

Accessories.

Three Composition Pedals to Great and Pedal.

Three Composition Pedals to Swell Stops.

One Double-acting Pedal for Great and Pedal Coupler.

Balanced Swell Pedal.

The action to Manuals is Tracker, and Tubular-pneumatic to Pedals, and also to basses of stops Nos. 8 and 9, Swell Organ.

WESLEYAN CHAPEL, BOROUGHBRIDGE, YORKS.

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Great Organ.

1.	Open Diapason	8	feet.
2.	Dulciana	8	„
3.	Hohlflöte..	8	„
4.	Octave	4	„
5.	Harmonic Flute	4	„
6.	Fifteenth	2	„

Swell Organ.

7.	Bourdon	16	feet.
8.	Open Diapason	8	„
9.	Lieblich Gedact	8	„
10.	Salicional	8	„
11.	Voix Célestes	8	„
12.	Gemshorn	4	„
13.	Mixture (3 ranks)	—	
14.	Horn	8	feet.
15.	Oboe	8	„

Pedal Organ.

16	Open Diapason	16	feet
17.	Bourdon	16	„
18.	Flute	8	„

Couplers.

19. Swell to Great.
20. Swell to Pedal.
21. Great to Pedal.

Accessories.

Six compound combination movements (three to the Swell and three to the Great).

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Nonconformist Music in U.S.A.

A New York F.R.C.O. gives in *Musical Opinion* some account of Nonconformist Church music in America. He says the Morning Service is fairly typical of the Methodists or Wesleyans. Presbyterians, Congregationalists and Baptists; while the Evening Service is the so-called "musical" one given by many churches once a month.

Calvary Methodist Church is a large building, seating over two thousand people. The organ is a three manual by Jardine, containing thirty-three stops, and is erected at the back of the minister's platform. The choir consists of a quartet of capable soloists (who are paid from one hundred to one hundred and fifty pounds per annum) and two volunteer choruses. The senior chorus of about twenty-five voices occupy the platform at the back of the minister, and are robed in black cassocks and white surplices, the ladies wearing college caps. (It looks somewhat incongruous to see the minister in front of this "white array" in a plain black coat.) The junior choir consists of about sixty children (from ten to sixteen years) in cassocks and cottas, with about twenty "young persons" in black college gowns, who occupy the back seats. These sit in the gallery to the left, which gives the opportunity for a fine procession from the basement (where the hymn is started) through the church and up the gallery stairs and so to their own place. I am unable to state any reasons for the above described mode of vesting, but can only state the facts. Vested choirs are becoming the rage among the Nonconformists here. The movement seems natural to the Methodists, as they have had a liturgy all along; but the Baptists and others are taking it up. One "Dutch Reformed" church has the choir robed in purple gowns. Whether candles and incense will follow remains to be seen.

The organist of Calvary Church is a brilliant performer. This choir has within the last twelve months given extensive selections from "The Messiah," "The Redemption," and "Stabat Mater." The choir mentioned above as being vested in purple gives one of the standard oratorios every Sunday afternoon—but I think that the chorus members are paid, which assures attendance at rehearsal. One cannot get good results in this city without spending money.

The foregoing shows one aspect of affairs; but it is only fair to state that the majority of Nonconformist choirs here consist of the old-fashioned quartet referred to by our musical journals as "an abomination."

New Music.

NOVELLO AND CO., BERNERS STREET, W.

A Litany for the use of Children. R. Oswald Davies. 1d.—This is a Litany of Loretto, adapted by R. O. Davies. Words and music are well adapted for school or home use.

The Village Organist. Books 32 and 33, 1s. each.—These two numbers contain compositions by Myles B. Foster, H. A. J. Campbell, J. Warriner, Cuthbert Harris, Wagner, Bach, A. W. Marchant, Schumann, Mendelssohn, R. H. Bellairs, and Schubert. Players of limited capacity would do well to look at these books.

A Modern School for the Violin. Book 29, 2s.—Contains Ballade and Polonaise by Vieuxtemps, and violinists will find interesting and useful work here.

The Junior Violinist. Book 12 contains Six Duets for two Violins in the first position. They are easy and well adapted for teaching purposes.

Original Compositions for the Organ. No. 308 contains a pleasing Minuet and Trio, by John Pullein; No. 309 a Chaconne, by Buxtehude; and No. 310 a Choral Prelude, by J. S. Bach.

Seven Vesper Hymns. 3d.—The music is by Sterndale Bennett, Frank Ballard, C. S. Craddock, Otto Goldschmidt, W. G. Harris, Herbert C. Morris, and F. M. Yglesias. The Vesper has become so general at the close of the evening service that this selection ought to have a large sale.

BREITKOPF AND HARTEL, 54, GREAT MARLBOROUGH STREET, W.

Song-Cycle for Children. By Clarissa Mallard. 1s. 6d.—Some charming little songs, and if performed in the way suggested will prove most popular.

MUSICAL JOURNAL OFFICE, 29, PATERNOSTER ROW, E.C.

Organists' Magazine of Voluntaries. This interesting publication now runs to 74 numbers. The July issue contains three pieces, viz., *Reminiscence*, by J. A. Meale, F.R.C.O.; *Melody in F*, by W. H. Maxfield, Mus. Bac., and *Andantino in A*, by E. H. Smith, F.R.C.O., all of them attractive pieces of the quiet order.

To Correspondents.

A.L. (Nuneaton).—We cannot trace the piece you want. Probably it is printed with its title in its original language. Or it may be in a volume of small pieces.

J.J.—Your *tempo* is about right. It is a common fault to hurry the anthem.

Amateur.—The firm you name will serve you well.

Several enquiries are held over till next month.

The following are thanked for their communications:—F. B. (Falmouth), T. S. (York), E. F. (Leicester), J. P. O. (Thirsk), W. W. (Cardiff), T. W. (Reading), F. S. (Hornsey), E. A. (Montgomery).

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The Nonconformist Musical Journal.

Edited by E. MINSHALL.

A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

No. 189. SEPTEMBER, 1903. PRICE 2D.
Annual Subscription: 2s. 6d. post free.

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A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

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Choirs and their Work.

A COMPETITION.

THE holidays are nearly over, and choirmasters and singers are looking forward to their winter's work. New methods are being thought out and new ideas developed, all with a view to increased efficiency. It would undoubtedly be helpful if these various ideas could be made known to our readers. We therefore offer a prize of half-a-guinea for the best suggestions for increasing the interest of singers in their work, and for attaining more efficiency in their work. These are the conditions:—

1. MSS., which must not exceed 300 words, must be sent to the Editor at "Bryntirion," Grimston Avenue, Folkestone, on or before September 15th, 1903.

2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the writer.

3. We shall be at liberty to print unsuccessful MSS. if we desire to do so.

4. We reserve the right to withhold the prize should we consider there is no MSS. of sufficient merit or suitability.

5. Our decision in all matters relating to the competition shall be final.

Competitors who write briefly and to the point will stand the best chance of the prize.

We hope to announce the result in our October issue.

****

The King's Weigh House Church (Grosvenor Square), and the trustees named in the Trust Deed, have had a difference of opinion which has been settled by Mr. Justice Swinfen Eady in the Chancery Court. As is well known, since Dr. Hunter became pastor of the church the form of service has been considerably altered. His liturgy has been introduced, and various other innovations made which are not very usual in Nonconformist churches. Alterations to the building are now suggested. The scheme includes the sale of the present organ and the erection of a new instrument at a cost of £2,533, exclusive of part of the case. In order the better to suit the acoustic properties of the building and to assist the conduct of a liturgical form of service, the position of the organ is to be so altered that the choir seats at present in front of the pulpit may be removed and placed on each side of the chapel at its east end. The total cost of these reconstructions will be over £5,000, and the trustees objected to the expenditure on the ground that the liturgical form of service which the rearrangements are designed to facilitate are at variance with Congregational order and customs. They urged also the impolicy of sinking permanently so much capital for the sake of a kind of service which might prove temporary and be abandoned altogether if Dr. Hunter left the Weigh House and was succeeded by another minister. The church members in proper legal manner passed a resolution to carry out these extensive alterations. The question for the Court to settle was—(1) Whether a resolution of the members of the church or society assembling for public worship in the chapel, passed by the requisite majority at a meeting duly summoned for the purpose and in case of sale passed and confirmed in like

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manner, required and compelled the trustees to give effect to it irrespective of their own opinion or approval; and (2) whether the trustees ought to give effect to certain resolutions passed at a meeting of the members of the church held on April 7th, 1903, and confirmed by them at a meeting held May 7th, 1903. Mr. Justice Swinfen Eady, in giving judgment, said that the question was whether the trustees were bound to carry out the resolutions duly passed by a meeting of the society provided they were within the terms of the trust. It was contended by the plaintiffs that the trustees were merely persons in whom the property was vested, that they must deal with it for the purposes of the trust as the members determined, and that, if the trustees were directed to apply the funds for authorised purposes they had no discretion in the matter. On the other hand, it was contended that the trustees had a voice in the matter, and were not bound to carry out resolutions if they disapproved of them as unwise or impolitic. On the construction of the trust deed he was of opinion that the trustees had no such discretion, but that their duty was to carry out any instructions given in proper manner and form. He could well appreciate that some of the trustees might have a strong dislike to the proposed change, and, if they had any discretion in the matter, would not carry it into effect. But in his opinion the trustees as such had no controlling voice or veto, and, so long as the resolution came within the terms of the trust deed, they must carry it out. In his opinion the payments proposed were for the benefit of the society, the purposes were consistent with the deed, and the members were entitled to require the trustees to carry them out. He did not think it was advisable to answer question (1), as it was very general in its terms, and an answer to it might lead to misunderstanding in the future; but he answered question (2) in the affirmative.

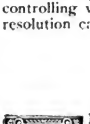
****

A humorous story is told concerning Sir A. Mackenzie's recent tour in Canada. One night the train by which he was travelling to Winnipeg pulled up at a little side-station, and the passengers were informed that something was wrong up the line, and they had better make themselves at home in the town for at least nine hours. Sir Alexander was anything but pleased. He had a rehearsal next day, and a performance in the evening. "Nine hours in this hole of a place," said he, "away from all civilisation! How I hate its very name!—but what is its name, by the way? Bleak Junction—Frozen Falls—Waste Time Huts—Discord Ditch, no doubt. Ah, here it is." The name of the place, written up in large letters, was "Mackenzie!"

****

The new Pope, Cardinal Sarto, is said to be an excellent musician. He plays the organ and has a good baritone voice. He is a personal friend of Perosi.

Passing Notes.



N connection with the Berlioz centenary celebrations, we have had that story of the Paganini cheque trotted out again. I thought Sir Charles Hallé had demolished it long ago. According to the oft-repeated tale, Paganini generously made Berlioz a gift of twenty thousand francs out of his own pocket when the composer was at a low ebb in spirits and finances. Hallé, who was in Paris at the time and knew all about the transaction, declared that the money came from Armand Bertin, the proprietor of the *Journal des Débats*, to which Berlioz was a contributor. Bertin had a great regard for Berlioz, knew of his struggles, and was anxious to lighten them. But he thought it would enhance the "moral effect" of the gift to make the money appear as coming from one musical genius to another, and so he persuaded Paganini to act as his medium. The secret, according to Hallé, was well kept, and never divulged to Berlioz: it was known to but two of Bertin's friends besides Hallé. I was suspicious of the tale from the time I first read it, for Paganini was notoriously a terrible miser. He once gave his laundress a ticket for one of his recitals, and deducted the cost from the washing bill!

Dr. S. S. Wesley, whose hymn-tune "Aurelia" has been the subject of recent discussion, must have been a man of fine humour. In 1874 Dean Barry preached a sermon at Gloucester which seemed to foreshadow the extinction of the Three Choirs Festival, and Dr. Wesley played the Dead March in "Saul" as the congregation retired. Next year there was a kind of "mock festival" by the ordinary Cathedral staff, and the cabmen put crape on their whips. The eminent organist was something of a gourmand. During a Worcester Festival he went with a friend to dine at the house of an influential resident. At dinner the centre of attraction was a fine haunch of venison, which met with the approval of the guests. During the walk home after dinner Wesley uttered not a single word until two miles of the road had been covered, then touching his friend on the arm, he inquired earnestly, "Did they give you any of the fat?" Wesley did not love Gregorians as he loved the pleasures of the table. "Your question about Gregorian tones," he once wrote to a pupil, "has caused me much pain. I thought I had made a better musician of you. I am sorry for this. I beg to assure you that I am a musician, a Protestant, and yours truly, S. S. Wesley." Are there any such humorists among our Cathedral organists to-day? I should doubt it.

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An interesting paper might be written about the idiosyncrasies of great composers in the matter of dress, etc. Chopin always liked to wear a velvet waistcoat. Wagner could not compose unless in his finest dressing-gown. Haydn thought he never wrote so well as when he wore a certain ring. Hummel was never seen in his study or at rehearsals without a velvet cap. One day a gentleman called on him to inquire his terms for teaching composition, and after being satisfied on that point, asked Hummel why he continually wore his velvet cap. Hummel, a bit of a wag, having, I suppose, already taken his visitor's measure, said he could not compose a bar without it, for he never felt inspired until he had donned his cap. Next morning the gentleman came, according to arrangement, for his first lesson. Hummel provided him with ruled paper and pen and ink, and was just about to begin his instructions, when the pupil drew from his pocket a handsome velvet cap, a long gold tassel depending therefrom. Popping this on, he exclaimed "Now for it!" with great energy. Hummel smiled, but allowed his pupil to enjoy the imaginary inspiration throughout the lesson. Whether the pupil came again is not recorded.

Musicians have all sorts of methods of seeking inspiration. Rink, the composer of the famous "Practical Organ School," was never without his pipe in his mouth. It was essential to his very being. If he omitted to light it, the very springs of his art were dried up. The more he smoked, the brighter his ideas, and the more his genius throve in the subtle vapour that eddied around him. The tutelary god of his art ever appeared to him shrouded in wreaths of smoke. The intensity of his inspiration had to be calculated according to the density of his atmosphere; and as his friends saw the curling smoke forming graceful wreaths around the composer's brow, they would exclaim, "Ah! to-day he is in the vein!" Poor Rink! I am afraid after all he was a smoke-dried pedant.

I am amused at the insistent way in which young musical people are asked by various official persons to cultivate their minds. Is it to be inferred that musicians are an uncommonly ignorant, ill-educated, uncultivated, and narrow-minded set of persons? I should not like to say. They certainly stand rather low in the general estimation. To call a man a "musician" is, in some circles, to pronounce a sentence of banishment from polite society. That musicians are illiterate is a prevalent belief. When the Misses Pole—ladies of the Nice Feelings and Fine Shades—meet the fair singer whose song has nightly filled the quiet wood near their house with lovely melody, and hear her speak, "She was evidently uneducated," explains Mr. Meredith. "A professional," whispered Adela to Arabella. There you have it: a singer with a glorious voice, uneducated, a professional! Montaigne tells us that "Alcibiades, a man very well read in making good cheer, banished even music from tables, that they might not disturb the entertainment of discourse, by the reason he had from Plato, that it is the custom of popular men to call fiddlers and singing-men to feasts *for want of good discourse and pleasant talk*, with which men of understanding know how to entertain one another." There you have it again: if you want "good discourse" and "pleasant talk" don't invite musicians; they are not "men of understanding." Ah! well, things have improved since Montaigne's day. Emerson tells that "when Julia Grisi and Mario sang at the houses of the Duke of Wellington and other grandees, a cord was stretched between the singer and the company." Even the "hupper ten" don't do that sort of thing nowadays.

J. CUTHBERT HADDEN.

Half a Dozen "Don't's" for Singers.

DON'T strain your voice in trying to reach after high notes utterly beyond your register. Pattis are born, not made.

Don't, when you are asked to sing, display any false humility or timid hesitation before you grant the request. If you mean to sing, do so at once without waiting to be pressed.

Don't neglect to avail yourself of the best vocal instruction commensurate with your means and opportunities. An indifferent professor of singing often only teaches his pupils what they will have to unlearn under a good one.

Don't practise for too long a time, or your throat will become stiff and strained. Make a point of practising a little, then taking a short rest before resuming your labours. Many a promising voice has been entirely ruined by over-much, too-long-sustained study.

Don't delude yourself with the belief that you are the greatest singer the world has ever seen, or is likely to see. In all probability you have a nice voice, which will afford those who love you much pleasure to listen to, but the odds are greatly against it being anything out of the common.

Don't think it necessary for the maintenance of your musical reputation to have the last new thing in songs in your répertoire. And don't, just because your dearest friend sings a certain ballad very sweetly, get the same for yourself. Comparisons are proverbially odious. Strive at least to be original in the selection of your songs.

Dr. Steggall, who has recently given up active work at the Royal Academy of Music, included amongst his pupils the late Sir John Stainer and Sir Joseph Barnby; while of living men who have made their mark, Mr. E. H. Lemare, Mr. H. C. Tonking, and Mr. H. R. Rose, to mention no others, owe the foundation of their success to this veteran professor.

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Music at Mallinson Road United Methodist Free Church, Wandsworth Common.

AMONG the most vigorous churches who of recent years have made "extension" a prominent feature of their metropolitan programme have been the United Methodists. Large districts have been occupied, new churches have been built, and healthy "circuit" life has been called into being and has prospered. A generous hand has been extended to musical workers, and wherever the Free Methodist Churches are found, there, as a rule, is also to be met with an attractive musical service, changing with the needs of the district perhaps, but always good. Visits have already been paid to two typical U.M.F. Church centres, on behalf of this JOURNAL—one at "Manor," Bermondsey, where "mission" work is carried on with increasing success, the music being of the "orthodox" character (hymns, chants, and anthems), and forming a standing example of the non-necessity for adopting clap-trap tunes in order to catch the ear of the multitude. The other church (Manor Park), where an "advanced" musical service three times each Sunday was a prominent feature.

MR. E. BOWLES.

The present notice may be regarded as a record of an "ordinary" church, where special work is not called for, either in mission preaching or music.

The occasion of our visit was the opening services of the newly appointed minister, Rev. Harry Sunman, a preacher of the third generation, and a young man of promise and power. Such an occasion is always a "high-water" mark of church attendance and interest, and although the "holiday month" had its effect in thinning the congregation, a goodly gathering welcomed the new pastor to his fresh duties. The attendance in the choir was below the average, in consequence of a special event during the preceding week, which very closely affected two of the members, who, after a "choral" ceremony, in which nearly all the choir took part, started on a journey of joy during the afternoon with the usual expressions of goodwill (tell-tale and otherwise), which mark these happy events. When it is added that the bride was the daughter of the choirmaster, it will be readily understood that many members of the choir, especially the senior portion, had so arranged their annual holiday so as to ensure their presence at the important event. So the choir was "thin," in point of numbers, but no apology was needed as regards the quality of the work accomplised by those who remained.

The service is planned to include an anthem (with solo on most occasions) at each evening service, with *Te Deum*, or other special feature, in the morning. The anthem selection is the "Congregational Hymnal" Anthem Book, the majority being in fairly constant use. The tune book is the denominational one—an excellent selection—while the hymns are taken from the Methodist Free Church Hymnal.

The service under notice opened with anthem 71 ("We bow in prayer"), sung in a nicely sustained and devotional manner by the choir alone, followed by the opening prayer, bearing upon the needs of the day and its responsibilities. Hymn 665 followed, a beautiful lyric of Adelaide Anne Procter's on Service, commencing—

"One by one the sands are flowing,
One by one the moments fall,
Some are coming, some are going;
Do not strive to grasp them all,"

each of the eight stanzas being a gem of poetic expression. This was sung with full fervour by the congregation to A. H. Brown's "St. Mabyn." After the first lesson, anthem 49, "The day is gently sinking," was taken. Ample scope is given here for a small choir to adequately express the meaning of Bishop Wordsworth's lines by means of Smart's beautifully appropriate music, and the singers acquitted themselves well, a welcome relief being the solo rendering of verse two by the choirmaster, Mr. E. Bowles. A more elaborate anthem might possibly have suffered in its

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execution, but the wisdom in "singing small" was apparent; points of expression were well observed, and the whole rendering was of a very pleasing character. The second lesson was followed by the "Notices" by the Church Steward, in which was included a welcome to the new preacher, which, by reason of its heartfelt and warmly expressed nature, should form a pleasant memory in the minister's connection with the church. Hymn 305 was next sung, being a hymn on the Holy Scriptures—"Open our eyes, O Lord!" and taken to Dykes' "Faith," C.M., another piece of good singing by the congregation. Following the prayer was "The Lord's Prayer," *supposed to be* repeated by the congregation. This was, as is usual, a feature not heartily taken up, and a devotional choral rendering to a simple chant or special setting would be an improvement.

The hymn preceding the sermon was Wesley's hymn for the recognition of Ministers—"Give me the faith which can remove," sung to "St. Catherine" (Walton), with a feeling appropriate to the occasion. The sermon was pleasing in its delivery, and it evidently had received care in its preparation. An application of the word "Behold," to meet the various needs of life, was ingeniously and attractively urged on the attention of the hearers, the discourse being enlivened by many points, showing a wide range of reading and an absorption of present-day events, which were used to emphasise the lessons of the address.

The closing hymn was No. 283, "Now God be with us, for the night is closing," a translation, by Catherine Winkworth, of a sixteenth century hymn of Peter Herbert. The unusual metre (11, 11, 11, 5) was a change from the ordinary evening hymn, and the tune to which the hymn was sung—Sir Joseph Barnby's "Twilight"—was an additional pleasure. Tune and words were alike fresh to the writer, who will carry as a pleasant recollection the rendering of this beautiful hymn.

After the service the choirmaster gave a few particulars of interest regarding the choir and its working. Mr. Bowles' own connection with the choir commenced about ten years ago, when he accepted his present office, finding things musically at a low ebb. Constant devotion has resulted in a great advancement, although the *personnel* of the choir has changed with fair frequency during the period. Cantatas of various degrees of difficulty have been rendered from time to time, while for two or three years the choir have taken part in the Nonconformist Choir Union Festivals, finding great benefit therefrom. Mr. Bowles' earliest enthusiasm in music was aroused by a course of rehearsals conducted by Mrs. Mary Layton, F.R.C.O., then the organist at Markham Square Congregational Church, Chelsea. Since then membership of the Royal Choral Society, the Handel Festival Choir, and other similar organisations have fitted the worker for the work, giving a lofty conception of chorus work, with not a little instruction in means and methods of securing good results. For a little more than a year Mr. Bowles has been ably assisted at the organ by Mr. W. Hooker (also connected by family ties and youthful attendance with Markham Square Church). The organ was removed from the residence of a wealthy amateur some few years since, and is somewhat small, but of good quality, although, of course, capable of improvement in point of size.

Mr. Bowles gladly reported a good amount of interest by the choir members and officers, the average attendance being very satisfactory. His special thanks were due just now for the very hearty manner in which they had shown their goodwill in connection with his daughter's wedding, at some amount of inconvenience here and there. Every member of the choir is a total abstainer, and many are members of the C.E. Rehearsals are held during the week and after every morning service. During the coming winter a performance of the "Hymn of Praise" is arranged for, and also a rendering of the "Messiah," both works being in conjunction with the choir from Studley Road, Stockwell (Wesleyan), a pleasing programme, which, with Mr. Bowles' devotion and enthusiasm, will advance the quality of the choir, enlarge their interest, and tend to an all-round improvement.

Under the auspices of Mr. Sunman, who has had opportunity during the past nine years of acquaintance with Yorkshire choirs, Mr. Bowles will doubtless find that the devoted labours in past years will ripen as the seasons advance.

Fifty Years a Choirmaster.

MR. W. HESLOP, choirmaster of the Darlington Greenbank Primitive Methodist Church and conductor of the annual festivals of the Psalmody Association of that body connected with the Darlington and Stockton district, has been in harness for fifty years. He was born in New Shildon, August 20th, 1830. His father was choirmaster of the New Shildon Primitive Methodist Church. His knowledge of music was small, being confined almost entirely to the few tunes that formed the working stock of the average choir of those days. They were mostly long, short, or common metres of the then fashionable fugueing type, with an occasional six lines eights by way of variety. Mr. Heslop's father was a local preacher, who was often called away to take duty on Sundays at other churches. At the tender age of thirteen the subject of our sketch was called upon to fill his place as choirmaster. He knew little or nothing of music. There was no instrument in the church, so the boy

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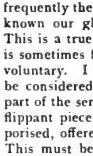
set to work and taught himself the fiddle. Anxious to extend the number of tunes he managed to borrow a published collection, which he "pricked" out by candlelight after his day's work was done. The choir consisted of trebles and basses, all of whom had to learn their parts by ear. The next step in advance was the purchase of a little Alexandre harmonium—the kind without stops that can now be bought for about £4. Then it cost ten guineas, and Mr. Heslop paid for it out of his own pocket by monthly instalments. It was carried to church for the Sunday services, and home again on the Sunday night, so that the young enthusiast might learn the tunes during the week for the following Sunday. Here were difficulties enough to have daunted any but the stoutest heart. The steady determination to succeed in spite of every obstacle gives us the key-note of his character—enthusiasm. Failure was never admitted among the possibilities, and as far as any human being can be, always successful.

In 1876 Mr. Heslop was removed by the North-Eastern Railway (in whose service he has been for fifty years) to Darlington. He still retained his post of choirmaster at New Shildon, but in 1879 the late Rev. Hugh Gilmore asked him to organise a choir for the opening of the Greenbank Chapel. This he agreed to do, and for a period of about twelve months held the two appointments conjointly. On the death of his father in 1880 he finally severed his connection with Shildon, and removed to Darlington. The New Shildon history repeated itself. The choir at Greenbank soon began to be a musical organisation in the town that had to be reckoned with, and it is not too much to say that the popularity of the chapel was largely owing to the heartiness of its musical services.

Mr. Heslop wanted an organ. The trustees could not afford to buy one. "Never mind the money," said he, "I'll be responsible for that." The organ was built by Messrs. Harrison, of Durham, and the cost, £400, was soon raised by various means.

Mr. Heslop started a Psalmody Association in the Darlington and Stockton district. Its object was twofold: to introduce a new tune-book, and to improve the choirs generally by the combined performance of works which, individually, they were hardly able to do justice to. The effect has been far-reaching and permanent. In place of the old-fashioned anthems, with their chattering repetitions of notes and words, the choirs took in hand the finest choruses of the greatest masters, in addition to standard and modern anthems of varying types, adapted to the needs of the choirs in their anniversary and other special services. All who attend the annual festival know how finely the hymns and choruses sounded with this body of voices a thousand strong, held, as it were, in the hollow of the conductor's hand, and all who know anything of the difficulty of conducting such an enormous number must add their tribute of admiration to the will of the man who rules them so deftly and so well. Mr. Heslop is an amateur of the truest type, for he is, as the word literally means, a "lover" of music. It would be better for the art if there were more like him—real amateurs, who devoted themselves heart and soul to the advancement of music, and thought less of their own personal interests by the way.

The Organist and his Work.



At the distribution of diplomas gained at the recent examination for Associateship of the Royal College of Organists, Mr. F. R. Frye, Mus.Bac., gave some excellent advice to organists. Speaking of

Voluntaries

he said: "Some learned observer has pointed out that, in the country, the church or chapel organ is frequently the one and only public means of making known our glorious inheritance of organ music. This is a true and valuable observation, and regret is sometimes felt that so little is made of the organ voluntary. I think that organ voluntaries should be considered a part of the service, and no mean part of the service either. It is saddening to hear a flippant piece, or a few meandering chords extemporised, offered as a fitting conclusion to a service. This must be wrong. I would say at once, never play trash; never play anything that does not fit in with the spirit of the service that follows your commencement, or that you conclude, and which it is your privilege to conclude, with thoughts that words can so seldom adequately express. At times it is difficult, if not impossible, to meet with a printed work that contains just the feeling that you wish to express. Those are the opportunities to utilise the art of improvisation.

If I may venture to say so, it is my own plan to conclude evensong with a short organ recital—playing something fairly full whilst those who wish to go are leaving the church, and then something of a quiet nature to allow of the free use of the softer qualities of the organ. I find that this plan is appreciated by many listeners, and one is delighted to be the medium of the great and beautiful thoughts of the great composers, giving, it may be, comfort and peace to many a heart that is open and ready to drink in the unspeakable gladness of pure and hallowed thoughts generated by our divine art. Some may say, what is the use of playing anything good as a concluding voluntary, it will be trampled under foot? There is something to be said from this point of view, but reflection will, perhaps, bring the conclusion that it is just possible the congregation disperses quickly because nothing good is offered them.

An organist's holidays offer him golden opportunities to observe the habits of congregations other than his own (allowing, of course, for the fact that the holiday season is not the best time to hear other organists and choirs). My own experience has been that people are willing, if not desirous, to listen if something noble is played. I expect that, at some time or other, we have all experienced deep regret at the character of a concluding voluntary in some fine old church or cathedral which, perhaps, we were able to visit once. Some trifle was played when we expected something noble, and we have gone away

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with disappointment, coupled with the feeling that the organist's opportunity to speak was lost. This thought might well be in your minds whenever you are about to play a voluntary—someone may be here for the first and only time; play something worthy of the organ, of the church, and of the service. A fine sculptured figure or a magnificent building can be examined at any time, it is a fixture. If it is a work well executed, possessing that subtle charm of completeness which is ever the peculiar property of good work, we can, if so inclined, examine and admire the work again and again at our leisure. An organ voluntary is heard once; let that one impression be the best that you can give. Persevere in your mission as a high priest in your art, whose treasures it is your privilege to display to your hearers, be they willing or unwilling.

The Hymns and Psalms.

Much might be said about the singing of hymns, but I will not do more than touch the fringe of the subject. You all know how difficult it is to get good hymn singing. Is there anything more terrible than that mawkish, insipient style—so limp, pointless, and unintelligible? Hymn singing might be an immense power. Is it? I think not. But it ought to be, and it is one of the ordinary duties of an organist to make it so. The power of rhythm over a congregation is so strong that they will sing words in such a way that they form absolute nonsense. You will find that a congregation will sing its 'lines,' the rhythmic division of the time, quite regardless of the sense of the words. Now a choir, by its intelligent interpretation of the words, will vividly illustrate their meaning. Force and declamation, prayer and praise, and poetic feeling—what a power is in the hands of a choir, when the choir is in the hands of a capable choirmaster!

As to the psalms, I hardly like to say even a word; the subject is too vast for this occasion; but I may say that I am sure all appreciate good psalm singing. By this expression I mean a true interpretation of the meaning of the psalm, with words distinct, and the pace in accordance with the spirit of the words. An immense help to this is to study very carefully the history of the psalm about to be sung, so that the occasion for which the psalm was originally written may be clearly understood, and then will follow its appreciation to our own times."

John Wesley as a Musician.

By the Rev. Frederick L. Wiseman.

OTH the brothers Wesley were good musicians. Charles had a truly musical soul. Though convinced that the true end of music was to minister to spiritual edification, he was nevertheless conscious that music had a kingdom and language of its own, and believed that constant watchfulness was necessary to maintain it in loyal allegiance to the Great King.

"Still let us on our guard be found,
And watch against the power of sound
With sacred jealousy,
Lest haply sense should damp our zeal,
And music's charms bewitch and steal
Our hearts away from Thee."

John Wesley, whether because he held his passions under severer control, or because he was naturally of a less musical temperament, does not appear to have realised with equal intensity the seductive power of sound. To him music was always ancillary.

His views on the subject are set forth with engaging frankness and characteristic assurance in "Thoughts on the Power of Music," a brief pamphlet published in 1789. With the ostensible object of conducting a calm and judicial inquiry into the causes of the decline of power in modern music, he doubtless really purposes to issue a manifesto to his followers on the true province of music in relation to his own churches.

He defines the sphere of music as "to raise various passions in the human mind." But its moving power lies in melody, which, to produce its highest effects, needs to be united to appropriate words. Its decline in emotional power is contemporaneous with the rise of the study of harmony. This he avers has changed both the nature and the design of music. "The ancient composers studied melody alone; and due arrangement of single notes; and it was by melody alone that they wrought such wonderful effects. But the modern composers study harmony, which, in the present sense of the word, is quite another thing, namely, a contrast of various notes, opposite to and blended with each other, wherein they

'Now high, now low, pursue the resonant fugue.'"

The result of this is that music appeals rather to the intellect than to the emotions. "What," he cries, "has counterpoint to do with the passions? It is applied to the ear, to the imagination, or internal sense. It no more affects the passions than the judgment."

The introduction of polyphony has had two further baleful results. It has made music so independent of words that it either altogether discards them, as in instrumental music, or allows different words to be sung by different voices at one and the same time. "Artificial sounds without any words at all," he thus disposes of: "What have any of the passions to do with this? What has judgment, reason, common-sense? Just nothing at all. All these are utterly excluded by delicate unmeaning sounds." But the other innovation, "appointing different words to be sung by different persons at the same time," quite rouses his ire. "It is glaringly, undeniably contrary to common-sense." To which of the sentences, he asks, is he to attend?

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And then proceeds: "This astonishing jargon has found a place even in the worship of God. It runs through (O pity! O shame!) the greatest part of even our Church music! It is found even in the finest of our Anthems and in the most solemn parts of our public worship. Let any impartial, any unprejudiced persons say whether there can be a more direct mocking of God."

From all this one might reasonably conclude that in music Wesley's range of sympathy was limited. But in truth, as his Journals conclusively show, he had really a much more catholic susceptibility than his "Thoughts on the Power of Music" would lead us to believe.

From instrumental music he on occasions derived both pleasure and profit. On Easter Sunday, 1751, worshipping at the new Church, Manchester, he found an uncommon blessing while the organist was playing the Voluntary, but he naively explains that it "was at a time I least expected it." The organ at Exeter Cathedral charmed him—"so large, beautiful, and finely toned." At Macclesfield, on Good Friday, 1782, he administered the Sacrament to about 1,300 persons. "While we were administering," he says, "I heard a low, soft, solemn sound just like that of an Æolian harp. It continued five or six minutes, and affected so many, that they could not refrain from tears. It then died gradually away. Strange that no other organist (that I know) should think of this."

During the Anthem, again, he was sometimes deeply moved. On the visit to Exeter Cathedral already referred to, he speaks with much feeling of the music to "Glory be to God in the Highest," which, in his opinion, "exceeded the 'Messiah' itself." Incidentally this entry shows that he was familiar with Handel's masterpiece and recognised its sublimity. With other oratorios of the same master he must have had more or less acquaintance. He refers to his surprise when in 1774, preaching in the market-place of Ashbourne before abundance of people, they "mistook the tune and struck up the march in 'Judas Maccabæus.'" Probably by this he means not the march itself, but the martial "See the Conquering Hero Comes." "I know not," says he, "when I have heard so agreeable a sound." It is significant alike of his pleasure and of his openness of mind that in the succeeding edition of "Sacred Harmony" "See the Conquering Hero Comes" was the tune set to "Christ the Lord is risen to-day."

Wesley was also at the first performance of Dr. Arne's oratorio "Judith," which was given on February 29th, 1764, in the Lock Chapel, of which the musical Martin Madan was minister. He found "some parts of it were exceedingly fine." But here he cannot resist the temptation of trotting out his hobby horse and running atilt of modern music; so he adds: "But there are two things in modern pieces of music which I never could reconcile to common sense. One is, singing the same words ten times over; the other singing different words by different persons at one and the same time. . . . This can never be defended by all the musicians in Europe, till reason is quite out of date."

According to his diary, a year later he was in the same Church listening to the oratorio "Ruth," which seemed to impress him even more: "The sense was admirable throughout, and much of the poetry not contemptible. This joined with exquisite music might possibly make an impression even upon rich and honourable sinners." One is tempted to inquire whether in this case there is not a mistake of ten years in the date, and the reference actually is to the oratorio "Ruth," which his precocious nephew Samuel composed when six years old, wrote down when eight, and which therefore might well be performed in 1775, when the little prodigy, now nine years of age, was the talk of musical London and the pet of the Rev. Martin Madan.

Wesley was interested also in noting the power of music upon animals. One or two references in his Journal are too quaint to be omitted:—

Dec. 31st, 1764.—"I thought it would be worth while to make an odd experiment. Remembering how surprisingly fond of music the lion at Edinburgh was, I determined to try whether this was the case with all animals of the same kind. I accordingly went to the Tower with one who plays on the German flute. He began playing near four or five lions; only one of these (the rest not seeming to regard it at all) rose up, came to the front of his den, and seemed to be all attention. Meantime, a tiger in the same den started up, leaped over the lion's back, turned and ran under his belly, leaped over him again, and to and fro incessantly. Can we account for this by any principle of mechanism? Can we account for it at all?"

July 3rd, 1769.—"While we were singing at Coolylough, I was surprised to see the horses from all parts of the ground gathering about us. Is it true, then, that horses, as well as lions and tigers, have an ear for music?"

It would appear then that John Wesley was really more musical than he allowed himself to admit. But whatever his personal predilection, with him in music as in so many other things, the practical was supreme. Music was a means to an end. As the language of the emotions it was of inestimable value to the Evangelist both to open up the heart for the reception of the truth, and then to afford expression for the sentiments awakened. For his great open-air gatherings melody was the only possible form of musical expression. Even to-day it is ridiculous to expect that a large and miscellaneous congregation can be converted into a vast madrigal society. Further, the uncultured, who formed so large a proportion of the early Methodist societies, loved melody, but could not appreciate more elaborate music. When Wesley preached at Pebworth he records "a long anthem was sung; but I suppose none beside the singers could understand one word of it. Is not that 'praying in an unknown tongue'? I could no more bear it in any Church of mine than Latin prayers!"

So he set himself to a task which he might hope to accomplish. He would infuse into his people his own love for the simple, dignified, plaintive tunes and chorales of Western Evangelical Christendom, and have them rendered with majestic effect. And

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herein he was justified not only by wisdom but by art. For, as Ruskin has well reminded us Evangelicals, while there is no need to admit either music or painting into religious services, yet if we admit either one or the other, we must see to it that it is not bad music or bad painting.

And in this purpose he was entirely successful. Not only at places under his more frequent supervision, such as London and Bristol, was the singing renowned, but in far-away Peel he hears singing not surpassed at either of these places; at Bolton he is delighted with the singing of the children; at Neath he hears the whole congregation in the room "singing with the spirit and the understanding also"; again, at Cowbridge that same afternoon, and so wherever he went. Indeed, by common consent, for congregational singing, united, exact, lusty, modest, brisk, and spiritual—qualities which his famous rules so strongly enjoined—the Methodist churches were unrivalled.—*The Methodist Recorder.*

Handel and Matthison at Lübeck.

By J. R. Griffiths, Mus.Bac.

THAT a delightful old church is the Marienkirche at Lübeck! Truly, a fascinating church in a fascinating city! Fascinating, that is to say, to those who find pleasure in viewing buildings over whose roofs have broken the storms of centuries. What numerous changes, for instance, have taken place since the Marienkirche was erected over five hundred years ago! Changes ecclesiastical, political, and social. The name of the church itself is surely a reminiscence of pre-Reformation times? Yes, there is much that is interesting in this grand old building: its exterior, with its twin spires, each over four hundred feet high—and each slightly out of the perpendicular; its interior, lofty and ornamental, with its wonderful clock, its side-chapels—in one of which is the series of paintings known as the Dance of Death—its imposing and gigantic organ—about the same size as that on the Handel orchestra at the Crystal Palace.

But it is not these outward and visible signs that chiefly absorb our attention as we sit down in front of the massive organ and lend ourselves to reflection. No, it is rather the musical associations connected with the church which engage our minds—associations too numerous to allow of us mentioning more than a few. Here it was that Dietrich Buxtehude officiated as organist for so many years: and here that he started in 1673 those renowned choral and instrumental services on the five Sunday afternoons preceding Christmas: here it was that Handel and Matthison came as young men in 1703—a visit, the description of which forms the subject of the present paper; and here it was that Bach, two years later (1705) trudged on foot from Arnstadt (a distance of about 180 English miles), that he might attend those wonderful Advent performances, and sit at the feet of Buxtehude himself. That Bach thought highly of this great organist is clearly evident from the fact that he asked leave of absence from Arnstadt for four weeks, but stayed four months. As may be imagined, he was taken to task on his return, and asked why he had exceeded his time. His answer to the wrathful consistory, that "he had been to Lübeck to learn thoroughly one or two things connected with his art," reveals alike his appreciation of Buxtehude and his own dogged perseverance.

Yes, much could be written about the Marienkirche and its associations, but we must here confine ourselves to the visit of Handel and Matthison, which occurred, as already stated, in 1703. To be explicit, it was on the 17th of August that they left Hamburg for Lübeck, and we are celebrating the bi-centenary of it by sending this paper to the press on the selfsame day in 1903! First of all, however, let us refer to Matthison's connection with Handel. The latter, then a youth of eighteen, left his native town, Halle, in the early summer of 1703, and came to Hamburg full of determination to do something for himself, and to earn, if possible, funds to take him to Italy, a project he had long entertained. Directly upon his arrival at Hamburg—a city at that time one of the most musical in northern Germany—Handel secured a post in the Opera orchestra. This would probably bring him into contact with Matthison, who was at that time a tenor solo singer in the same establishment. But according to some biographical sketches of Matthison, the latter's acquaintance with Handel was formed not at the opera, but at the organ of the Mary Magdalen Church in Hamburg. This was either on June 9th or July 9th—Matthison gives the first date in one account, and the second in another. At the time of this meeting, he was twenty-two years of age, and thus Handel's senior by four years. He was a native of Hamburg, and, according to his own account, a musical prodigy, being able at the age of nine to play the harpsichord and organ, and to sing and compose. But clever as he considered himself, he soon discovered that in Handel he had met more than his match. This, to a thorough egoist like Matthison, was embarrassing; but none the less he persistently paraded his own abilities; and where he could not outshine Handel, he contrived to take credit to himself for his generosity in putting Handel's abilities in a position *where they could shine!* Thus, referring in his memoirs to Handel's entry into Hamburg, he says: "Handel came to Hamburg rich in ability and good will. *He formed almost his first acquaintance with me*, and together we visited organs, choirs, operas, and concerts, and more

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especially a certain house, *to which I introduced him.* . . . At first he played the second violin in the opera orchestra, and behaved as if he couldn't count five; for he was naturally full of dry humour. But once when the harpsichordist was absent, he yielded to persuasion, and supplied his place, acquitting himself like a man, *though no one but myself supposed him capable of doing so.* . . . He was great upon the organ; greater than Kuhnau in fugues and counterpoint, especially extempore, though he knew but little of melody until he frequented the Hamburg opera. . . . He frequently came to dine with my father, and took that opportunity of rendering me valuable aid in counterpoint, *while I in turn did him no small service with respect to the dramatic style, and in this way we were quits.*" The italics are ours, and serve to show Matthison's prevailing habit, and the way in which he patronised Handel. Does not this extract also show Handel's modesty? Chrysander, in drawing attention to Matthison's remark that Handel "yielded to persuasion" before sitting down at the harpsichord, well says that "Handel did not push himself forward even in places where he was immeasurably superior to those around him." What a difference between the two companions!

Such, then, was the relationship between Handel and Matthison when they set out on this particular day in August, 1703. What was the object of their visit to Lübeck? Matthison gives it as follows: "I had been invited thither by the President of the Privy Council, Magnus von Wedderkopp, as successor to the excellent organist, Dietrich Buxtehude, and I took Handel with me." Here, again, we see Matthison's vanity peeping out in the suggestion that he had been *invited* to succeed an *excellent* organist. Whether he were invited as a successor, or as merely a candidate, or invited to take Handel as a candidate, are questions not easily answered. In any case it appears conclusive that until Buxtehude's decease the appointment was only to be that of *deputy* organist.

Anyway, full of life and merriment, the two friends set out by the mail coach on their forty mile ride to Lübeck. The journey would seem to have been an exceptionally lively one, for Matthison specially refers to it. "We made," he says, "double fugues in the coach, *da menta* and not *da penna.*" He says, moreover, that he knows how Handel will laugh, "especially when he remembers the pigeon dealer who was in the same coach with us when we rode to Lübeck."

And what were the doings of the two companions in Lübeck? And in what manner did the would-be successor to Buxtehude show his fitness for the position to which he had been *invited?* Matthison gives us the following remarkable explanation: "We played on nearly every organ and harpsichord in the place; and, regarding our playing *we adhered to a plan I had elsewhere thought of, namely, that he should only play the organ, and I the harpsichord.*" Now what are we to understand from such strange conduct as this? Here is Matthison pretending that he is selected as a candidate to follow Buxtehude as organist, and yet each time they come to an organ he arranges that Handel shall perform upon it! Would this be likely conduct on the part of an aspirant for an organ appointment?

And what was the result, so far as the Marienkirche was concerned? On this point Matthison is somewhat reticent, and contents himself at first by saying what they thought of Buxtehude's playing—"We listened with the deepest attention to the esteemed artist in his own church." Then he adds, "but because the question of succession involved a marriage contract—into which neither of us had the least desire to enter—we left the place, after receiving manifold compliments, unusual honours, and much pleasant entertainment." Does he not here let the cat out of the bag when he admits that *neither* of them cared to enter into the necessary contract? Chrysander, in his valuable biography of Handel, says significantly that though Matthison represents that both he and Handel had the offer, if they chose to accept the condition, it is clear "from the very nature of the case that Handel alone was regarded as a candidate."

But what was the marriage condition? Herein is the amusing part of the whole thing. It was this: Whosoever was chosen as Buxtehude's ultimate successor must marry the old man's daughter! And as the lady in question was born in 1669, and was therefore twelve years older than Matthison, and sixteen older than Handel, we are not surprised to find them shaking the dust of Lübeck off their feet and returning to Hamburg. Nor are we surprised to learn that Bach, who was the same age as Handel, also forewent the offer when it was made to him two years afterwards. However, the spinster was not ultimately left comfortless, for Matthison tells us that one "Johann Christian Schieferdecker afterwards brought the matter to a more satisfactory issue; accepted the bride after the death of her father in 1707, and obtained the much-wished-for appointment." Peace to their ashes!

Accompanying at Sight.

To accompany at sight one must, of course, be good at sight-reading. The art of sight-reading is only acquired by constant practice, and it requires a certain agility of mind that can be gained only by the constant playing of new music. At first one must read simple music; several grades easier than their own grade, and a certain amount of time must be given to it *every day, regularly and systematically.* It is also wise, and indeed necessary, to study elementary harmony, going as far as (and including) the common chord, dominant seventh, etc., with their inversions. Such knowledge is indispensable to one who would become an expert, and *correct*, sight-reader of music. Much so-called sight-reading does not de-

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serve the name; the right hand part may be fairly correct, but the left hand part is apt to be quite different from what is actually written.

Having devoted one's self to learning to read well and correctly at sight, the next step is to consider the art of accompanying. It is advisable to begin a study of accompanying by taking songs that one knows, and after one can accompany fairly well in these, *then* begin reading accompaniments at sight. It is a somewhat difficult, but fascinating, branch of music. A good accompanist is invaluable, and his ability is always recognised by those who are capable of appreciating real musical talent. Let us point out and emphasise one fact, viz., however advisable it may sometimes be, and frequently is, for singer and accompanist, or violinist and accompanist, to practise together, this should never be necessary simply to enable the accompanist *to learn his part;* an accompanist who finds it necessary to study his work beforehand is of little use.

The one great rule to be observed in accompanying of all descriptions is *to follow the soloist.* One must be in complete sympathy with him; ready to play slowly or quickly, soft or loud, at a moment's notice, if necessary. *The soloist is the leader;* he is the interpreter of the music, and the accompanist must put his own individuality into the background, in order to help to interpret the personality of the soloist. This is not an easy thing to do. One becomes so accustomed to interpreting music *as one feels it oneself* that it is difficult, at first very difficult, to merge one's personality into that of another —in a word, to *sink oneself and one's ideas,* as it were. But this is the secret of good accompanying. To be sure, there are cases when an accompanist is invaluable in helping a singer over "weak points." It then becomes his duty not to lead, but to so support the singer, and fill in the weak places, that an audience will be unaware of their existence. Students of music with limited time and means will find it possible to cultivate to quite an extent the ability to accompany at sight by devoting one hour a day to it. While it would be an utter impossibility to become a good pianist by means of only one hour's daily practice, it *is* possible, after a certain amount of musical training, with a musical disposition and more or less ability, to become an excellent accompanist by devoting the above-mentioned time to study and practice.

Recital Programmes.

ROCHDALE.—By Mr. Fred Diggle, A.R.C.O., at the United Methodist Free Church, Spotland, on the occasion of opening the new Organ:—

Toccata and Fugue in D minor ... ... *Bach*
Prière et Berceuse .. .. *Guilmant*
Festival March ... ... *Diggle*
Mariner's Hymn ... ... *Chipp*
Barcarolle ... ... *Sterndale Bennett*
Fugue in D major ... ... *Bach*
Communion in F ... ... *Grison*
Concertstuck in C minor ... ... *Topfer*
Sonata, No. IV. ... ... *Mendelssohn*
Allegretto, Allegro, Maestoso, and Vivace.
Adagio in D ... ... *Mozart*
Marche Religieuse ... ... *Guilmant*

GILLINGHAM.—At the Wesleyan Church, by Mr. Arthur Hodges, L.L.C.M.:—

Hallelujah (Mount of Olives) ... ... *Beethoven*
Berceuse ... ... *Godard*
Home, sweet Home... ... ... *Dudley Buck*
Reverie ... ... *Saint Saens*
O Sanctissima ... ... *Lux*
Festal March ... ... *Calkin*
Grand Chorus in B flat ... ... *Dubois*
Berceuse ... ... *Delbruck*
Serenade ... ...*Moskowski*
Offertoire in D flat ... ... *Salome*
Unfold, ye Portals ... ... *Gounod*

NEW SOUTHGATE.—In the Congregational Church, by Master Harold E. Darke:—

Sonata No. 6 ... ... *Mendelssohn*
(Choral, Andante Sustenuto, Allegro Molto, Fugue, Finale.)
Allegretto in E flat ... ... *Wolstenholme*
Prelude and Fugue in C minor ... ... *Bach*
Prelude in F minor ... ... *H. E. Darke*
Andante in G ... ... *Batiste*
March in D ... ... *Smart*

MORECAMBE.—By Mr. James H. Ledger, at Sion Baptist Chapel, the occasion being the opening of the new organ:—

Concert Overture ... ... *Matthew Camidge*
Communion and Triumphal March
William Faulkes
Concert Variations on an American Air ... *Flagler*
Russian Patrol ... ...*Rubinstein*
Scherzo ... ... *Dudley Buck*
Concert Fugue in G minor ... ... *Flagler*
Marche Militaire ... ... *A. L. Barnes*

NORTHAMPTON.—In Gold Street Wesleyan Church, by Mr. Arthur Hodges:—

Andante Religioso ... ... *Lemaigre*
Cantilene Nuptiale ... ... *Dubois*
Scherzo ... ... *Lemaigre*
Romance ... ... *Tschaikowski*
March ... ... *Smart*

STIRLING.—By Mr. Alfred Hollins, at Peter Memorial Church:—

Motet, Deus Tibi ... ... *Mozart*
Andante (from the Violin Concerto) *Mendelssohn*
Grand Fugue in G minor ... ... *Bach*
Communion ... ... *Grison*
Scherzo ... ... *Turner*
Improvisation ... ...
Marche Funèbre et Chant Seraphique ... *Guilmant*
Intermezzo ... ... *Hollins*
Overture, No. 1 ... ... *Hollins*

CAMPBELTOWN.—In Longrow Church, by Mr. Fred Diggle, A.R.C.O.:—

Concerto in B flat ... ... *Handel*
Concertstuck ... ... *Topfer*
Andantino in D flat, No. 2 ... ... *Lemare*
Prelude and Fugue in E minor ... ... *Bach*
Communion in F ... ... *Grison*
Prize Coronation March ... ... *Godfrey*

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Artistic Study.

ONE of the most vital and essential features pertaining to artistic piano playing is correct rhythmical accentuation. Rhythm should always be so marked as to be distinctly felt, yet not so strong as to obtrude itself too much on the hearer's attention. It must not conflict with the phrasing, which must always be rounded, refined, and genuinely musical.

There are a few absolutely indispensable conditions which teachers, who work to produce artistic players, must observe carefully and strictly. These are systematic fingering, correct touch, proper rhythmical and metrical accentuation, playing steadily and in time before indulging in or attempting any *rubato*, and, added to all this, careful observation of all the nuances of expression which go to make a really refined and artistic performance.

Possibly some teacher reading my words may wish I would give more specific directions. Let us, then, take a piece or etude. We will select Chopin's Nocturne in E flat, Op. 9, No. 2. This is an advisable piece to use for illustration because it is well known to most amateurs. In commencing to study this the first thing to do, after becoming somewhat familiar with the notes, is to get good fingering and rigidly adhere to it, because the fingers will then form the habit of going to the right note with unerring accuracy. Next give attention to the touch; note the quality of tone produced. The pressure touch is necessary for the right hand, almost continuously, since it has the melody. The embellishments must, of course, be played with a light hand, or with finger action only. After the touch has been properly adjusted and regulated, the next step is to observe the rhythmical and metrical accents, and then the piece must be played through regularly and evenly so that a steadiness of time may be attained without any fitful effort of exaggeration or spasmodic accentuation. Last of all, after the pupil has mastered the things already mentioned, his attention should be given to the phrasing, by which we mean the proper release of themes, their style of delivery and all the dynamic effects, *i.e.*, the tone colouring suggested by the musical terms *forte*, *piano*, *pianissimo*, *ritardando*, etc., retarding or accelerating as the case may be, and so on. All the fundamental basses must be made duly prominent. In studying this piece, or any such piece or etude, it is an understood thing that, for technical purposes, each hand will be studied separately. And the only way to attain artistic performance is to give *attention to details*. The aim of every earnest music student should be to profitably employ his time so as to make the best of it—to get the best results. He must give the best of his powers, both of mind and strength, and he must cultivate patience and perseverance.

To be really successful in music life one must love his work, whether teacher or pupil. When a teacher complains of the *monotony* of his work, and sighs at the thought of lessons to be given, rest assured he has mistaken his vocation and should not, for the sake of others, be a teacher. He will do more harm than good. The student who hopes to become an artist, and the teacher who undertakes to assist students to become such, must labour with great care. Nothing must be hurried over; everything must be thoroughly and carefully done. How many music students say "Oh, I would give anything to play like that," after listening to some distinguished pianist, but who are unwilling to give three or four hours a day, or even two or three, to conscientious study on recognised artistic principles, even when they have an abundance of time to devote to such an object. Earnestness and application are sadly wanting in our young students, and this is true of all localities. The best teaching in the world, added to musical genius, cannot make a brilliant musical performer; there must be the earnest co-operation of pupil and teacher, and the pupil will find there is no escape from *work* if he is to achieve the artistic excellence for which he sighs.

There are certain fundamental natural rules which govern the technic of all arts as well as musical art. Unless these natural laws are understood and logically worked out until all effort for effect is unconscious natural effort, the highest, most beautiful and finished performance is utterly and positively impossible. One more point we should like to just touch upon, and that is *the ability to feel music*. An aptitude for music is not enough; there must be the power of feeling music, of thinking in it, so to speak. It is just here that the average student is disappointing.

A talent for any of the arts does not presuppose a capability of rising to distinction in them. A reputation may not be achieved by technic alone, not once in five thousand cases, but it is frequently a technical aptitude that leads to the profession of music being chosen as a means of earning a livelihood. Our country is full of technically talented young people. In many cases medals have been gained and the highest certificates awarded; but the world hears no more of its multitude of successful (?) students who lack *real musical feeling*. Without proper development of the poetic musical temperament an interpretation of music by the masters, one that will charm an audience, is not possible. To all students intending to make music their life work, we would say: Give the best of your entire nature to your study; cultivate in yourself all that seems highest and best in life; be systematic and regular in your studies; work; be *patient*: then you will stand some chance of attaining a high degree of artistic excellence.

According to the *Musical Courier*, of New York, Sir Thomas Lipton was a violinist before he became a tea-taster. Asked why he passed by music as a profession, Sir Thomas replied, "It did not bring in the money fast enough." Our American contemporary asks significantly enough, "How about Kubelik?"

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Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. W. H. Davey.

METROPOLITAN.

CLAPTON.—An excellent organ recital was given on July 19th at Pembury Grove Chapel, by Mr. Louis F. Goodwin, organist of Mildmay Park Wesleyan Church, who played pieces by Bach, Maxfield, Henselt, Chauvet, Batiste, and Wely, with his usual ability. He was assisted by Miss Edith Knowling and Master Harold Knowling (solo boy at St. Margaret's, Westminster).

WIMBLEDON.—On Sunday evening, August 9th, the Rev. W. H. Gibbs preached his farewell sermon in Cottenham Park Wesleyan Church, to a very large congregation. The choir, under the direction of Mr. R. H. Chandler, added much to the success of the service by the able manner in which they rendered the music during the evening. The service opened with the anthem, "O Love the Lord" (Aug. Kreissman), followed by that well-known Methodist hymn, "O for a thousand tongues to sing," and the complete mastery the choir displayed in rendering it was a splendid tribute to the careful manner Mr. Chandler has trained them. The anthem, "It is a good thing to give thanks unto the Lord" (J. R. Thomas) was admirably rendered. The hymn, "Abide with me," the first and second verses being arranged as solos for soprano and tenor, third verse as a quartette, fourth verse male voices in unison, and the last verse taken in harmony by the whole choir, was most sympathetically rendered, every attention being paid to light and shade. The soloists were Mrs. Chandler (soprano), and Mr. W. H. Davey (tenor); the quartette being made up by Mrs. Way (alto) and Mr. Geo. Blackman (bass). The service, which was throughout both powerful and impressive, was brought to an appropriate conclusion by the singing of the well-known hymn, "God be with you, till we meet again," the first verse being rendered by the elder scholars of the Sunday School, who were present in the front seats of the church.

PROVINCIAL.

ASHTON-UNDER-LYNE.—The choir of the Welbeck Street Baptist Church assisted by friends gave an excellent rendering of "The Love of God" on the occasion of the Choir Services on Sunday, July 19th. The solos and quartets were taken up by members of the choir, the sopranos being Misses E. Kelsall and Heywood; contralto, Mrs. John Kelsall; the tenor and bass being Messrs. J. E. and John Kelsall. One and all did admirably, and the performance was a great success.

BUCKLEY.—On Sunday, August 16th, at the close of the evening service, an organ recital was given by Mr. J. R. Griffiths, Mus. Bac., at the Congregational Church. Mr. Griffiths, who is a native of this town, generally spends part of his holiday among his own people. He has for a few years now given a Sunday evening recital at the various places of worship in the town. This year his services were secured by the friends of the above church. The programme included works by Bach, Lemare, Rubinstein, Wely, Handel, and Haydn. Besides the selections on the organ, two solos were rendered. Miss Ada Roberts, well known to Buckley audiences, sang "O dry those tears" (Riego); Mr. Davies Hayes, a baritone of high reputation, gave a very fine rendering of Mendelssohn's "It is enough" (Elijah). There was a good attendance, the chapel being well filled. Everyone seemed delighted with both the instrumental and vocal renderings.

CHELTENHAM.—An interesting presentation was recently made to the organist of Highbury Congregational Church, Mr. A. G. Bloodworth. The handsome gifts, consisting of a bronze and green onyx clock, and pair of bronze figures, were handed to the recipient by the Rev. A. C. Turberville, on behalf of members of the choir and congregation. The rev. gentleman referred in suitable terms to Mr. Bloodworth's long connection with the church, he having occupied the post of organist for over twenty years, during which period the musical service of the church had been brought to a high state of efficiency. Other members of the church endorsed the Chairman's remarks, and Mr. Bloodworth, who was completely taken by surprise, suitably responded, thanking his friends for their help in the choir, and the members generally for their beautiful gifts. Mrs. Bloodworth was also handed a silver waiter suitably engraved, in recognition of the help rendered by her to the choir.

CROYDON.—If the Free Christians observe red letter days, then July 30th will surely receive that distinction in the calendar of their Croydon Church. This was the occasion of the re-opening of the organ after complete overhauling, modernising, revoicing, and extending, to bring it up to the high standard of the musical portion of the service, a feature which is to be more fully developed. The work was entrusted to Mr. W. Beales, organ builder, of Limes Road, Croydon, and has been carried out with an artistic taste and scientific skill which has more than satisfied the critical expert music committee. Mr. W. J. Tidmarsh, the newly-appointed organist of the church, who was most highly eulogised by the chairman of the committee, demonstrated in a masterly manner the various resources of the organ, and the exquisite beauty of the new gambas, the celeste, and the reed stops were particularly appreciated by a large congregation, which included many of the leading local musicians. The following programme was very well rendered:—Hymn, "Angels' Voices"; organ solo, "Toccata and Fuga" in D minor (Bach); cantata, "Lauda Sion" (Mendelssohn); organ solos, (*a*) "Morning Song" (Greig), (*b*) "Prelude" in C sharp minor (Rachmaninoff); song, "From Mighty Kings" (Handel), Miss Frances Moore; ode, "At a Solemn Music" (Parry); organ solos, (*a*), "Canzone" in B flat (Wolstenholme), (*b*) "Toccata" in G (Dubois); hymn "Praise, my Soul."

SIDMOUTH (DEVON).—The Wesleyan Church was re-opened on Thursday, August 13th, after being enlarged. In the afternoon a sermon was preached by the Rev. Simpson Johnson, and an organ recital was given by Mr. Fountain Meen. In the evening there was a sacred concert, the vocalists being Mrs. A. C. Bird, Mrs. J. A. Bellamy, Miss A. Pepperell, Miss Maud Parsons, and Mr. J. Newburn Levien. During the collection an anthem was very well sung by the choir. Mr. Fountain Meen played several solos, and Mr. J. A. Bellamy was an able accompanist. The church was crowded.

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New Music.

NOVELLO AND CO., BERNERS STREET, W.

March on Scotch Airs. Pianoforte solo by Percy C. Fletcher. 1s. 6d.—Popular and easy. It includes "The Blue Bells of Scotland," "Within a mile o' Edinboro'," "Charlie is my darling," "Weel may the keel row."

Elegaic Romance, for organ. By John Ireland. 2s. net. Effective, but needs careful playing—especially in the numerous triplets.

Canzona, for the organ. By H. A. Wheeldon. 2s. net.—This piece, which was written expressly for Mr. Lemare, is very pleasing, and well adapted for recital purposes. The melody is largely in the left hand.

The Junior Violinist. Edited by C. Egerton Lowe.—Books 15, 16, 17, and 18 are before us. They are well up to the standard of previous numbers, and ought to be valuable to teachers.

Six Russian Songs. By Tchaikowsky, Dargornijsky, and Balakirev. 2s. net.—All short and varied in character. Suitable for drawing-room use.

Three Songs for Soldiers. By Alice A. Needham.—Bold and telling. They are published in three keys, to suit baritones and tenors.

Suite for Violin and Pianoforte. By Arthur Hinton. 5s. net.—A decidedly clever work that capable violinists will do well to look at. It ought to be heard frequently.

Pastoral Melody, for the organ. By J. E. West.—Dainty and tasteful.

Festal Commemoration, for the organ. By J. E. West.—Contains much contrast, the softer portions being especially pleasing. Makes a good "out" voluntary.

Directory of Musical Education. By C. E. Butler, M.A. 1s.—This is a guide to Choir Schools and Choral Foundations for Boys, University Degrees in Music, and Organist Scholarships, also Public Schools of Music in the United Kingdom.

"*Dedication.*" Tune by John E. Leah.—A tasteful tune, set to "Standing forth on life's rough way."

Father of Mercies (E. Vine Hall); *Hearken unto Me, ye holy children* (W. H. Bell); *O that men would praise the Lord* (John B. McEwen); *The Earth is the Lord's* (Alfred Hollins).—These are all harvest anthems. While all are good, we can specially commend the first and last mentioned.

JAMES BROADBENT AND SON, LEEDS.

Whoso dwelleth under the Defence (W. Griffith, Mus. Bac.); *Praise the Lord, O Jerusalem* (Dr. Cuthbert Harris); *Great is the Lord* (W. T. Crossley, A.R.C.O.); *Through the night of doubt and sorrow* (Ferris Tozer, Mus. Doc.).—All singable anthems, and suited for ordinary choir use.

BLACKBURN AND CO., LEEDS.

The Golden Harvest. Sacred cantata. By Charles Darnton. 1s.—A very useful work for choirs of limited ability. Though simple, it is melodious, and would be appreciated by audiences. Band parts can be had.

Come, Kingdom of our Lord. By Charles Darnton.—An effective setting of this well-known hymn.

SIMPKIN, MARSHALL AND CO.

Musical Service: Is it Right? By James Neil, M.A.—This little treatise of seventy-two pages tries to prove that a musical service is wrong. By a "musical service," the author means any portion intended as a prayer, a solemn statement of belief, or a long extract from Holy Scripture which is sung, intoned, or monotoned instead of being said; anthems, canticles, and hymns sung to constantly changing or difficult chants and tunes; solo singing either before or after the service, oratorios, organ recitals. The reasons given for a musical service being wrong are that it is unscriptural, unreal, selfish, sensuous, worldly, uncongregational, un-Protestant, doing evil that good may come, and injurious to the ministry. We could understand such a book being written a hundred years ago, but happily the world has got beyond all this now.

Accidentals.

Sometimes a Light Surprises.—A Harrogate correspondent vouches for the truth of the following anecdote: Professor Banks, the President of the Wesleyan Conference, was once preaching to a large congregation in the North of England, when he noticed a young man in the midst of a commotion. Thinking to give the young man time to compose himself, he asked the congregation to join in singing the hymn, "Sometimes a Light surprises the Christian while he sings." Seeing the broad grin that ran round the chapel, he inquired of someone in the vestry the cause of it. When he heard that the young man in the centre of the disturbance had set his coat-tails on fire by sitting on his lighted pipe he understood the cause of the mirth and the appropriateness of the hymn.—"T. P.'s Weekly."

To Correspondents.

W. S. (Atherstone).—Your tunes are melodious and singable. We prefer the one to "I do not ask."

Choirmaster.—"The Choral Society" (Venables), published by Curwen and Sons, will assist you.

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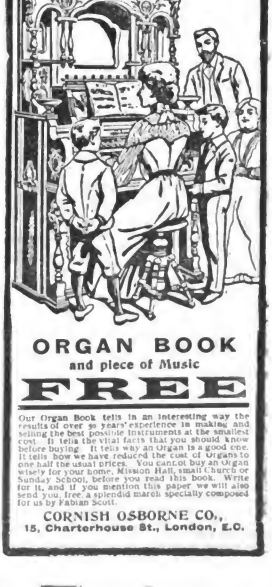

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The Nonconformist Musical Journal.

A Monthly Record and Review devoted to the Interests of Worship Music in the Nonconformist Churches.

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Our Competitions.

THE prizes for the best Christmas Carols have been awarded as follows:—

The first prize to—

Mr. CHARLES DARNTON,
Hampstead;

and the second to—

Mr. W. T. CROSSLEY, A.R.C.O.,
Bradford.

****

OUR NEXT COMPETITION.

We offer a prize of a Guinea for the best setting of an anniversary hymn (not copyright) with a solo for infant voices. The following are the conditions:—

1. MSS. must be sent to the Editor at "Bryntirion," Grimston Avenue, Folkestone, on or before October 31st, 1903.

2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the composer.

3. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.

4. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

5. Our decision in all matters relating to the competition shall be final.

****

The unusual lateness of the harvest has interfered with the Harvest Festival services. Where the date was fixed some time ago it was impossible to postpone the event. But it was impossible to sing truthfully the most popular of the hymns used on these occasions, viz., "Come, ye thankful people, come." In at least one church the line in that hymn "All is safely gathered in," was altered to "Most is safely gathered in."

****

Our readers would probably gather from what appeared in our last issue that things at the King's Weigh House Chapel are not going quite as smoothly as could be desired. What most concerns us is that musical matters are not in a satisfactory state in the church. Mr. E. Burritt Lane, Mus.Bac., had been organist and choirmaster of the church for ten years when Dr. Hunter undertook the pastorate; but it is very significant that two months after the doctor's arrival Mr. Lane resigned. Asking him at the time his reason for severing his connection with the church, his reply was, "Worry! worry! worry!" It seems that with the exception of chants, rarely was he allowed to select the music, and when he did choose a tune he had to hum it over to Dr. Hunter in the vestry beforehand, as he cannot read music. Mr. Lane, too, was no longer allowed a free hand with the choir. Under all these circumstances perhaps he was wise to seek another sphere. He was succeeded by Mr. W. Wolstenholme, Mus.Bac., the well-known composer of organ music, and a very accomplished recitalist. Unfortunately his stay at the Weigh House has been brief, for his experiences were much the same as those of his predecessor. Dr.

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Hunter has never allowed Mr. Wolstenholme to be responsible for the music of one single entire service, and latterly nothing has been left to his choice but the chants! Here are two gentlemen, both Bachelors of Music, and both of large and varied experience, and yet they are not allowed to select even a hymn tune. That is done by the minister who cannot read a note of music! No musician with any self-respect could submit to such an arrangement, for he becomes a mere machine. What would Dr. Hunter say if the organist or deacons insisted upon selecting the text and subject of the sermon every Sunday? With the deacons, choir, and congregation, both organists have been on the best of terms: the trouble has been solely with the minister. It is very unfortunate that the Weigh House should have lost the services of two such capable men as Messrs. Lane and Wolstenholme, and unless the minister can see his way to give the organist much more freedom, we fear the church will never retain an organist of ability. It is time that Dr. Hunter should seriously consider this matter.

****

The Committee appointed by the Wesleyan Conference to prepare the new Hymnal has decided not to insert marks of expression. This decision has resulted in many letter of protest and some of approval being sent to the Editors of the *Methodist Recorder* and the *Methodist Times*. On the one hand it is said that these marks of expression help greatly in securing a proper rendering of hymns by the congregation, and assist the organist and choir in their preparation of the Sunday music. On the other hand it is contended that marks of expression lead to mechanical singing, and encourage the congregation to sing without thought. There is certainly something to be said on both sides, but upon the whole we are inclined to think that these marks really help to secure expressive and devotional singing.

****

The Rev. Silvester Horne, who has just entered upon his work at Whitefield Tabernacle, Tottenham Court Road, appeals for help from amateur orchestral players and singers. He wants to form an orchestra to accompany the singing. We hope he will get a large response.

An organist appears amongst the passive resisters at Bury St. Edmunds. Mr. J. Ridley Hooper, deacon, organist, and treasurer of the Congregational Church, had a silver-plated tea service presented to him four years ago in recognition of twenty-five years' service as organist. This was seized to cover the balance of 9s. 10d.

****

A correspondent writes: "The article in September issue by Rev. F. L. Wiseman, states that 'Thoughts on the Power of Music' was published as a pamphlet in 1789. You will find it in the *Arminian Magazine* for 1781, page 103. These thoughts prove not that Wesley was a good musician but just the opposite."

****

We are accustomed to scares raised by doctors. The latest comes from Berlin, where a physician says that giving pianoforte lessons to children is the cause of nervous affections. His opinion is that no girl ought to begin to study music before she is sixteen years of age, and then not more than two hours a day should be given to practice. Out of two thousand girls who were put to the torture of scale exercises before the age of twelve, six hundred are doomed to some form of nervous disease, whereas out of the same number of girls whose musical education was neglected only one hundred turned out neuropathic.

****

A very youthful organist has been performing in North London. His name is Johann Sebastian Magill, and he is only six years of age. He has given recitals in Wood Green Baptist Chapel, and, we are informed, in a style which delighted the congregation, and brought forth special commendation from the minister. Master Magill also played at the Alexandra Palace.

****

Hymn lovers will regret the death of the Rev. Godfrey Thring, who passed away on September 13th, aged eighty. He was an authority on hymnology, and wrote many fine hymns himself. "The radiant morn hath passed away" and "Fierce raged the tempest o'er the deep" are probably the most popular of them all, and these are likely to live for many years.

N.E. London Nonconformist Choir Union.

THE above N.C.U. made a very successful commencement of their season's work on Saturday, September 12th, when they began a series of eight rehearsals for the performance of Handel's "Messiah," which they intend to give at Downs Chapel, Clapton, on Friday, December 11th. A Musical Festival Service is to be given at High Cross Congregational Church, Tottenham, on Thursday, November 12th. Much enthusiasm has been shown in the work by the members of the various choirs; and under the able conductorship of Mr. W. C. Webb A.R.C.O., a very successful season is anticipated. The first annual general business meeting will be held at Downs Chapel on Saturday, October 3rd, at six p.m. A hearty invitation is extended to all who may care to join.

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Passing Notes.

YNICS say that matrimony is a lottery; indeed, most married men, cynics or not, are of the same opinion. According to a recent writer who poses as "a reader of character," you may be absolutely certain of the kind of girl you are courting by "the music she plays and the composer she shows most partiality for." If she prefers Beethoven, she is "impractical, bound up in dreams, and not apt to make a good helpmeet." This is rough on Beethoven. If the reader of character had said Chopin, I should have understood him better. But what of other composers? Well, the girl who loves Offenbach will be "giddy and whimsical." Liszt "implies daring and ambition"; Mozart, "prudishness and overmuch conceit" (dear! dear!); Gounod, "the indolent and lackadaisical." Does a girl take to Flotow (but what girl does?), she is sure to be commonplace. Is Wagner her stand-by, then she is of "an exaggerated, irrational temperament, not easily controlled." Bach and Handel are not mentioned, so we are left in ignorance as to the significance of a partiality for fugues and oratorios. Nor is anything said of the girl who isn't musical. We only know that for all-round capable qualities of both an inspiring and practical nature, the girl who dotes on "Home, sweet Home," can best be counted upon. She will be affectionate, non-extravagant, and a good companion. By all means, then, get the girl who dotes on "Home, sweet Home."

A writer in an American literary journal has been telling again the history of "The Bay Psalm-Book," which was not only the first American metrical version of the psalms, but the first book printed in the United States. I have never seen a copy of this unique volume, but I have seen specimens of its versification, and bad as Sternhold and Hopkins sometimes were, "The Bay Psalm-Book" was infinitely worse. Such amazing verses as these may be found:

> "And sayd He would not them waste: had not
> Moses stood (whom He chose)
> 'Fore him i' th' breach; to turne his wrath
> Lest that he should waste those."

After reading this, you will be ready to join with a New England writer in wondering why the Puritans did not sing the Psalms just as they were printed in the English Bible. It would certainly be quite as practicable as to sing from "The Bay Psalm-Book." Strange as it may seem, the poor, halting New England version was used in some of the English Nonconformist congregations, as well as in the Scottish churches.

While I have been looking into the history of "The Bay-Psalm Book," I have come, incidentally, upon some curious matter relating to the old church music of New England. Our own English church music was nothing to boast of in the seventeenth century, when Master Mace wrote that "'Tis sad to hear what whining, tolling, yelling, or shreaking there is in our country congregations." In America it was no better. One prominent leader tells again and again of his failure in "setting the tune." Thus: "I intended 'Windsor,' and fell into 'High Dutch,' and then essaying to set another tune, went into a key much too high." Again: "In the morning I set 'York' tune, and in the second going over, the gallery carried it irresistibly to 'St. David,' which discouraged me very much." You can imagine the old leader stamping his foot and roaring "York" at the top of his lungs, and being overcome by the strong-voiced gallery, and at last sadly succumbing to "St. David." Once more: "I set 'York' tune, and the congregation went out of it into 'St. David' in the very second going over. They did the same three weeks before. This is the second sign. It seems to me an intimation for me to resign the precentor's place to a better voice." Poor fellow! It was hard to have to "set the tune" when the loudest-voiced of the congregation carried the day. But how suggestive all this is of the wretched state of the church music of those days!

Who was "The Lass of Richmond Hill"? Many believe that she belonged to the Surrey Richmond. But a writer in the *Genealogical Magazine* reminds us that Richmond, Yorks, has the distinction. The "lass," it appears, was Frances I'Anson (or Janson), a daughter of William I'Anson, a King's Bench solicitor. The lady married Leonard MacNally, a young Irish barrister; and it was he who wrote the words of the famous song. The name of Mr. I'Anson's residence was Hill House, which accounts for the Richmond "Hill." There is—or was—a public-house called "The Lass of Richmond Hill" in the neighbourhood of Richmond Hill, in Surrey, and this has doubtless misled many people. Leigh Hunt says in his Autobiography that "The Lass of Richmond Hill" was "an allusion to a penchant of George IV." What this means I don't know. The music of the song is, of course, by James Hook, the father of the more famous Theodore of the name. It is said that Incledon sang the song at Vauxhall Gardens in such a fascinating manner that it led to a superior and permanent engagement at Covent Garden Theatre. J. Cuthbert Hadden.

Most of the large choral bodies are already making preparations for next year's festivals. The Music Committee of the N.C.U. have held several meetings, and have drafted the programme to be submitted to the general Committee. A meeting of the Choral Festivals' Committee was held on the 28th ult. to take into consideration the question of again approaching the various railway companies with the hope of getting a reduction of fares for singers attending the festivals.

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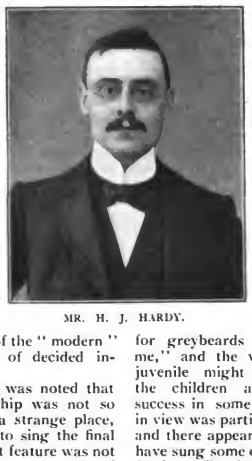
Music at Woodgrange Baptist Church, Forest Gate.

IN many respects Woodgrange may be regarded as a typical church. Among its own order it is regarded with interest and esteem. Founded in 1881, it still enjoys the ministrations of its first pastor, Rev. J. H. French, who this year is President of the London Baptist Association—the highest honour that can be bestowed upon a Metropolitan minister. The church stands as a monument of much patient pioneer work in building up the "cause" from a small meeting in a hired hall, and many of the worthy labourers still remain to enjoy the full tide of the successful church-life now existing.

On the occasion of our visit we found the chapel well attended, with a very large proportion of young folks among the congregation. The brightness of the morning was not without its influence on the service, which was far removed from dulness. The pastor has a good pulpit presence, suggestive more of a successful merchant than a minister—all trappings being discarded. His reading is excellent, and the few interpolations made were helpful and pointedly brief. Hardly typical, we must suppose, was the adoption of the late Dr. Weymouth's "New Testament in Modern Speech" for the reading of the two lessons. The innovation was not unwelcome, and the comparison of the "modern" with the "authorised" was of decided interest.



MR. H. J. HARDY.

As the service proceeded it was noted that the musical side of the worship was not so emancipated. A stranger in a strange place, the writer naturally prepared to sing the final "Amen" to the hymn, but that feature was not observed. Visions of a solemn conclave of "grave and reverend seigneurs," who met in a church far removed from Forest Gate (but of the same order), to decide that "the 'Amen' was undesirable and must be stopped," recurred as the hymn closed. The Baptist Hymnal has been "adopted" at the church, and as each hymn is there printed with Amen, it would be a step in the right direction to make the "adoption" complete. The same may be said regarding the "chant" section of the Hymnal, this being as yet unused. The anthem portion is used only at the evening service, leaving the morning rather bare, musically speaking.

Whatever there may have been missing there was no question as to the heartiness of the singing, and a very satisfactory and enjoyable feature was the expression imparted into it. Much of this was due to the studied care of the organist, whose attention to light and shade was of a refreshing order, and very helpful in reaching the result so happily attained. The choirmaster, too, was a help. From his precentor's seat he was able to skilfully suggest acceleration of speed or otherwise by a motion of the Hymnal. The choir occupy seats in the lower rostrum, and included in their number are a few boys' voices. Their function of "leaders of praise" was well defined, the attack being good and the tone well sustained, and the blend of voices good. During some of the solter verses the choir was heard to great advantage — a sustained "piano" in one of the hymns being much appreciated.

The first hymn was Bonar's "O Love of God, how strong and true," sung to "Ombersley" — an excellent commencement, fitting to the occasion alike in sentiment and surroundings. The final verse was sung with a very fine force. The next was the "Children's hymn" (771)—Bishop Walsham How's "It is a thing most wonderful," to "Brookfield." It struck one as a little incongruous for greybeards to sing "a little child like me," and the verses which were essentially juvenile might well have been taken by the children alone—a marked feature of success in some churches. Every youngster in view was participating in the beautiful hymn, and there appeared to be more than enough to have sung some of the verses with mutual satisfaction. The following hymn was "Hark, my soul, it is the Lord," to "St. Bees," and it was rendered in a very sympathetic manner, with the expression well marked. The usual smudginess on the last three words was, unfortunately, observed. Sung to true time-value, the notes make a very effective close, but common usage has for so long made a ritard with equal value, that it has become the fashion to ignore the composer's evident intention. The next hymn was the one immediately preceding the sermon, being "Thou hidden love of God," Wesley's translation from Tersteegen. It re-

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ceived, however, sorry treatment in having two verses omitted; this to the great detriment of the hymn and, one would fain believe, the disappointment of some of the congregation. The time consumed in twice announcing the omission would almost have sufficed for one of the verses, and the other minute or two might have been spared from the other portions of the service. What there was of the hymn was sung with appreciation, which made the omission the more noticeable.

The sermon was bright, interesting, and not too long. Easy exposition and an application of the lessons of the selected passage to the life of to-day were its chief features. Personal service and other Christian duties and virtues were urged, the address being based upon Christ's colloquy with Peter, when the thrice-repeated injunction to feed the sheep of the flock was uttered. The closing hymn was, appropriately enough, Mrs. Alexander's "Jesus calls us o'er the tumult." That was sung to the first tune, "Lucerne," and was prefaced by a reading of verses one and three (a special lesson presumably in the third verse) by the pastor. The hymn seemed to lack the cumulative effect noticeable in Jude's "Galilee," which is often associated with these words, nevertheless it formed a fitting close to the sermon, and a good "last impression" of the service.

MR. ARTHUR N. DAVIES.

A little talk with Mr. Arthur N. Davies, the choirmaster, was of short duration before he introduced Mr. H. J. Hardy, the excellent organist, who apparently deserved all the kind things Mr. Davies said of him. Although only in charge of the choir for three years past, Mr. Davies has been an attendant at Woodgrange since its early "temporary" days, when his late father, Mr. E. Davies, was one of the trustees. The latter was a number of years a prominent and appreciated worker in connection with the London Sunday School Choir.

In addition to the gifts of choir leading, it was gathered from other sources that Mr. Davies is an accompanist of a high order—sight reading being a strong feature of his playing. His words of commendation were not alone confined to his organist—Mr. Bray, the "always there" Secretary and Librarian, coming in for a meed of unstinted praise. The choir, too, were praised for their practical interest in attendance at rehearsals and services—this is the more commendable as there is so little, comparatively, that they are called upon to do.

Mr. Hardy is a thorough believer in the development of the musical portion of the worship, and has had previous happy experience at Edinburgh Castle (Dr. Barnardo's) Great Assembly Hall, and for a few years at U.M.F.C. Church at East Ham.

Both Mr. Davies and Mr. Hardy are largely interested in the special meeting for men only, held on Sunday afternoon, when a small orchestra is under their mutual care—Mr. Hardy being at the organ, and Mr. Davies "in front."

Woodgrange Church is to be congratulated on having such a pair of earnest and talented young men at its disposal. The best thanks, we feel sure, would be to give them more to do in the music of worship.

The organ is by Hy. Speechly and Sons, Dalston—a two manual instrument of good capacity. The following pieces were played on the occasion. Before service Berridge's "Andante" in A; during collection Bunnett's "Largo in E*b*"; and as concluding Voluntary "Adagio and Allegro" movements from 2nd Organ Concerto (Handel).

Spur Money.

In a curious tract, published in 1598, under the title of "The Children of the Chapel stript and whipt," we have the following passage:

"Wee think it very necessarye that every quorister shoulde bringe with him to Churche a Testament in Englishe, and turn to everie chapter as it is daily read, or som other good and Godly prayer-booke, rather than spend their tyme in talk, and hunting after 'spur-money,' whereon they set their whole mindes, and do often abuse dyvers, if they doe not bestowe somewhat on them."

In 1622, the Dean of the Chapel Royal issued an order, by which it was decreed—

"That if anie Knight, or other person entituled to wear spurs, enter the chappell in that guise, he shall pay to y* quiristers the accustomed fine; but if he command y* youngest quirister to repeate his 'gamut,' and he faile in ye so doing, the said Knight, or other, shall not pay y* fine."

This curious extract is copied from the ancient Check-book of the Chapel Royal. On one occasion his Grace the Duke of Wellington entered the Chapel Royal "booted and spurred," and was, of course, called upon for the fine; but his Grace, calling upon the youngest chorister to repeat his gamut, and the "little urchin" failing, the impost was not demanded.

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Some Continental Contributors to English Psalmody.

Part IV.—THE GERMAN SCHOOL OF THE 18th AND 19th CENTURIES.

By Orlando A. Mansfield, Mus.Doc., Trinity University, Toronto, F.R.C.O., L.Mus.L.C.M., L.Mus.T.C.L.
(*Author of "The Student's Harmony," etc., etc.*)

ALTHOUGH this article covers the great classical period, and might justly be supposed to include the names of Haydn, Mozart, Spohr, Weber, Mendelssohn, and other classical or romantic writers, but little mention will be made of these composers in the following lines, as their only influence upon English psalmody has been through arrangements or adaptations from their works. These adaptations are now by no means as popular or as extensively used as they formerly were, and as this branch of our subject has been already treated by us in these pages (see The Nonconformist Musical Journal for January, 1891), and has, quite recently, been most ably dealt with by Mr. Griffiths, any further allusion to the matter would be uncalled for and unnecessary. All our readers are aware that the tune "Austria" (C.C.H. 743) is the Austrian National Anthem, composed by Haydn in January, 1797, for the Emperor's birthday on February 12th of that year, that the composer introduced it into his so-called "Kaiserquartett," treating it there as a theme for variations, and that five days before his death he played the hymn-tune three times over on the piano. The hymn-tune assigned to Mendelssohn, and entitled "Frankfort" (C.C.H. 275), is stated by the editor of the *Musical Herald* to be the composition of Mr. John Gill, the late secretary of the Royal Academy of Music. This point should be cleared up by Mr. Gill's relatives or executors.

Our first real contributor to English psalmody, from the shores of the Fatherland, during the first century covered by our article, is John Frederick Lampe (not to be confounded with his son Charles James Lampe, composer of the tune "Devonshire" in the Hymnal Companion), born in Saxony, in 1703, but at what place cannot be ascertained, who came to this country in 1725 as a bassoon player in Handel's opera band. Lampe died in Edinburgh, in 1751, while conducting some operatic performances there, and was buried in Canongate Churchyard. He was an intimate friend of the Wesleys, and to his memory Charles Wesley wrote the hymn "'Tis done! the sovereign will's obeyed." At one time his tunes enjoyed considerable popularity, but they are now largely forgotten. The Congregational Church Hymnal includes one, "St. Luke," but we are of opinion that there are better specimens of Lampe's ability as a psalmodist than the one selected for insertion in that work. Among other eighteenth century contributors are Johann Christian Kittel, of Erfurt, 1732-1809, the last of the pupils of the immortal Sebastian Bach, the teacher of Rinck, but a musician to whom fortune was unkind, and who lived and died in great poverty spite of his integrity and ability, the composer of the tune set in the Bristol Tune-Book to "Jesus lives!"; Justin Heinrich Knecht (1752-1817), a Suabian organist, one of the finest of his time, and a rival of the celebrated Abbé Vogler (to whom is attributed the tune "Vogler" in the B.T.B.), the composer of the tune "Barton," set in the C.C.H. to "O happy band of pilgrims," and to whom, instead of Teschner, is attributed the composition of the tune "Vienna"; Peter Ritter (1760-1846), a pupil of Vogler, chapel-master to the Grand Duke of Baden, composer of the tune "Hursley," or "Pascal," which, at one time, was so closely associated with the hymn "Sun of my soul"; Andreas Romberg (1767-1821), who succeeded Spohr as musical director at Gotha, composer of the tune "Kiel" (C.C.H., 446), best known in this country as the composer of the cantata "The Lay of the Bell"; Friedrich Ferdinand Flemming (1778-1813), a Saxon physician and amateur composer of male-voice choruses, from one of which, "Integer Vitæ," is derived the tune "Flemming" (C.C.H., 440); and Dr. Conrad Kocher (1786-1872), a Stuggart organist, composer of the tune "Dix" (so called in this country because of its association with the hymn by W. Chatterton Dix, "As with gladness men of old"), a tune first published in 1838, also editor of a collection of chorals entitled "Zionsharfe," amongst which is included the tune "Ellacombe." Our list of nineteenth century names includes those of Dr. Joseph Mainzer, born at Treves, 1801, died at Manchester 1851, composer of the well-known tune bearing his name, at one time an engineer, then a Roman Catholic priest, afterwards an unsuccessful competitor for the professorship of music at Edinburgh University, but a musician who will always be remembered on account of the success which attended his efforts to arouse interest in this country in the subject of sight-singing, for the promotion of which he organised classes and founded societies; Dr. Friedrich Filitz, of Arnstadt, born 1804, died at Munich, 1876, composer of the tunes "Bemerton" or "Filitz," "Capetown," and "Mannheim," all of which are from his collection of four-part chorals, published in Berlin in 1847; Wilhelm Schulthes, or Schultze, born at Hesse Cassel, 1816, who ultimately became a Roman Catholic, was connected with the music at the South Kensington Oratory from 1852 to 1872, and died near Paris in 1879, the composer of the hymn-tune "Requiem," first published about 1868 in the Oratory collection of that time; and Rudolf Joseph Schachner (1821-1896), a native of Munich, some time resident as a teacher in London, and himself a pupil of J. B. Cramer, who will be remembered by those interested in psalmody as the composer of the tune "Brompton," set in most

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hymnals to the words "Pleasant are Thy courts above."

Amongst more prominent musicians of the nineteenth century who, although German by birth and training, have contributed to the stores of our national psalmody mention may be made of Dr. Ferdinand Hiller, who was born at Frankfort, 1811, and who died at Cologne, 1885, the contributor of several tunes to the pages of the Hymnary, one of which, set to the words "All hail the power of Jesus' name," has found its way into the Congregational Church Hymnal; Sir Julius Benedict, who, although born at Stuggart in 1804, resided in England from 1835, and died in London 1885, the composer of the tune to hymn 41 in the Hymnary; and Meyer Lutz, the composer of the tune "Banias," set to Dean Stanley's hymn, "O Master, it is good to be," and who, born in Bavaria in 1829, came to England at the age of seventeen, becoming director at the Gaiety Theatre and organist of the Roman Catholic Cathedral, Southwark, and whose death on January 31st, 1903, will doubtless be recalled to memory by most of our readers.

This article, all too fragmentary and incomplete as it is, could not well be concluded without some reference to the late lamented Prince Consort, whose birth at Rosenau, 1819, and death at Windsor Castle, 1861, are matters of history familiar to every Englishman. One of his tunes, "Coburg" (B.T.B., 177), was first printed in 1853, in Congregational Church Music; but another, named "Gotha" (B.T.B., 247), was first published in 1840, and was introduced into Sir John Goss's anthem, "The Lord is my strength," composed for the recovery of his present Majesty, then Prince of Wales, in 1872. It was also introduced into Dr. Bridge's anthem for the late Queen's Jubilee, and, says Mr. J. Love, a work entitled "A Song of Praise," composed by Mr. J. Bradley, Mus. Bac., for performance on the visit of the late Queen to the Glasgow Exhibition, in 1888, is founded upon this hymn-tune. Spite of all these favourable influences, it is doubtful whether either of these tunes will retain any lasting hold upon, or occupy any very permanent position in English psalmody.

There are, of course, a large number of German contributors to our psalmody concerning whom mention might have been made, and we could have supplied many more interesting details anent the lives and works of those composers we have selected for special mention, but our aim has been, not so much to exhaust our subject—albeit we fear we have long ago exhausted the patience of the ordinary reader—but to prove our contention that English Psalmody is a mighty river into which run many tributaries of foreign origin, and, in addition to this, to excite sufficient interest in the minds of our student readers to induce them to undertake further and, we trust, more successful researches into the glorious history of our national psalmody. At any rate, if we have only succeeded in removing the impression, wherever it may have existed, that our psalmody is a purely insular art form, we shall feel that our intrusion into the pages of this journal has not been an altogether and absolutely unwarrantable one.

Hereford Musical Festival in 1849.

THE *Musical World* of August 11th, 1849, in giving some particulars of the Festival to be held a few weeks later, said:

"One Tuesday morning, at the Cathedral, before the service, Luther's 100th Psalm will be sung, the first, third, and fourth verses by the chorus, the second verse by the principal singers. Tallis's Preces, Responses, and Chant, are to follow. Handel's Dettingen 'Te deum' succeeds, the principal vocalists being Miss A. Williams, Miss Poole, Miss M. Williams, Mr. Hobbs, Mr. Machin, and Mr. H. Phillips. Handel's 'Jubilate,' composed on the occasion of the peace of Utrecht, is then given, the singers being Miss M. Williams, Miss Poole, and Mr. Machin. Sebastian Bach's anthem, 'Blessing and Glory,' will be performed after the third collect, the solo parts by Miss A. Williams, Miss Poole, Mr. Hobbs, and Mr. Machin. Before the sermon, Dr. Boyce's anthem, 'Blessed is He,' will be sung, the soloists being Miss M. Williams, Mr. Lockey, Mr. Hobbs, and Mr. Machin. After the sermon, Mendelssohn's anthem, 'Not unto us,' will conclude the first morning performance, the principals being Miss A. Williams, Mr. Lockey, and Mr. H. Phillips.

"The sermon will be preached by the Lord Bishop of the diocese."

This called forth the following remarks from the editor of another musical paper:

"Verily, extremes meet! Here we have the chosen of the evangelical party (so-called) sanctioning that very cathedral, or choral, mode of celebrating divine worship which they, for the most part, so strenuously oppose. Say we that *very* mode? No:—it is not that *very* mode, but on the contrary, the most offensive, the least devotional form that Choral Service possibly can take. 'Twas a morning concert, 'the first morning performance,' as our contemporary styles it. What say you to this, you to whom cathedral service is but one of the abominations of the Scarlet Lady, a remnant of Popery? It was but necessary to go to Hereford Cathedral. There was to be heard the great Hampden! He was one of the solo performers of that morning concert (under the gracious patronage of H.M. the Queen Dowager), and doubtless *his* performance convinced the multitude that *his* style of Cathedral Service was perfectly admissible.

"We do not accuse our worthy contemporary of intentional irreverence; but we cannot avoid remarking that the writing of the word DEUM with a small initial letter was characteristic of the whole concern."

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Our Worship in the Light of our Principles.

R. F. F. WHITBY, the honorary organist of Bridgwater Baptist Chapel, is the President this year of the Western Association of Baptist Churches. His address on 'Our Worship in the Light of our Principles" is most interesting reading. As was natural he called special attention to "Praise." He says:

"As to Praise, it may be permitted to me to speak with more authority. Praise—singing—is the one part of worship in which all should take active and audible part. The whole man—heart, soul, and voice—should join. Here again spirit is first, and all-important. The late Dean Plumptre, himself a poet of no mean order, said at a Church festival in my hearing, that the most uncouth negro minstrelsy, or the simplest and most rudely sung Salvation Army hymn, sung with the heart, and with a spirit of true worship, was better than the most elaborate music of a cathedral choir when the spirit of worship was wanting. Better are even inharmonious sounds if they are a 'joyful noise unto the Lord,' than silence.

"But here other Christian laws come into play. First, we have no right to annoy our neighbour or hinder his worship. One loud voice singing persistently flat will demoralise a whole congregation.

"Second: Nor must there be ostentation, such as a free vocal fantasia introducing runs and grace notes never dreamt of by the composer, or a determination to be first to begin and last to leave off.

"Third: Nor must there be slovenliness. Let our singing be careful, and if we can afford an instrument at all to lead our singing, let it be the best we can buy, and let it be lovingly taken care of.

"We make it a point that the organist should be in spiritual sympathy with our worship; and amongst us he or she nearly always is so—is generally a member of the Church. For we believe that the organ or harmonium should be played in a spirit of worship, even as David played his harp or psaltery. So also we seek to have our choirs composed of those who will 'sing to the praise and glory of God.' And let us not—those of us who have the charge of the music of the sanctuary—offer to our God that which has cost us nothing. Let us, in singing or in playing, do the best of which we are capable, and seek to make ourselves capable of better.

Our Hymns.

"And what of the thought in its winged vehicle? What of the words of our praise? I doubt if there is any part of our worship in which we fall so far short of the ideal. There is, brethren, utterly a fault, not with us, but with too many among our congregations. How many sing the words of our hymns with heart and understanding? Will not any rubbish do for some, if only it have a taking tune? We have no excuse, let us make none.

"Our hymn books will compare favourably with those of any other denomination, and are rich in solemnly beautiful and uplifting thoughts, clothed in noble language. Recognising as we do 'all who love the Lord Jesus Christ in sincerity' as brethren in the Lord—even though they themselves may deny us a place in the Christian fold, we feel free to choose their words for our service of song without respect of persons. We have the rich evangelical note of the great Nonconformist, Dr. Watts, almost inspired when at his best, the simple fervour of the Anglican Lyte, the enthusiasm of Wesley, the passionate devotion of the Jesuit Xavier, and the beatific vision of the monk of Cluny, side by side in our books with the poetry of our own Baptist singers. King and peasant, Calvinist and Arminian, monk and matron, Englishman and Hindu, American and Jew, have combined to give us worthy words for our worship.

"And let us use them worthily. Our hearts should go with the words, and, no more than in prayer, should we suffer our attention to wander. And it surely is not fair or wise for the minister, after reading the first verse, or the first three verses, to forbid the congregation to sing them, thus too often making nonsense of the remainder. Would it not be far better sometimes, instead of reading the verses that are about to be sung, to introduce the hymn with a few words as to either its purpose, its author, the reason for its selection, or merely the text at its head? The truth is, the reading of the verse is a survival of the days of 'lining out,' when few had hymn books, and many could not read, and it is better to sacrifice this reading, rather than appear to be filching from the congregation part of their share of the service. If it is done to 'save time,' is this not a slight to the worship of song? Besides, any saving of time by reading instead of singing is, with modern tunes sung at present day pace, so trifling as to be nugatory. Any desired omission should be carefully thought out beforehand, so that the abbreviated hymn may still be sung as a consistent and intelligible whole; or if there has been a transgression in the matter of time, it is generally better frankly to omit the hymn rather than to mutilate it.

"Our hymns are a part of worship. Hence hymns that are an invocation to saints or angels are not used among us, and didactic, historical, or minatory hymns are very sparingly employed. We have beautiful hymns of prayer that we really ought not to put into the mouths of a mixed congregation, and are better reserved for the prayer meeting. A few there are that I would gladly banish altogether, for either doggerel, false sentiment, or false theology. Hymns of praise are generally in place, yet 'strains of gladness suit not always souls forlorn,' and he who banishes the minor either from words or from music impoverishes the scope of worship. The hymns being, as we have said, the one part of our service in which all join audibly, we need to see that they are sufficient, and sufficiently varied in character, to meet the need in our own worship which in other denominations calls forth a liturgy.

Our Music.

"While we have, as we ought, given the words

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the first place in our consideration, the music must on no account be neglected. Here again I plead, as I have sought to plead throughout, for comprehensiveness. We Baptists have no desire for our praise to be done by proxy, or for the singing to be confined to the choir, though we do not bar an occasional anthem. We also seek, as far as we conscientiously may, to suit the varied tastes of our congregations. There are some who love what they fondly call 'the old tunes'—not the solemn and venerable strains which have come down to us from Reformation times, if not from still earlier sources, but those remarkable 18th century ditties which owed their inspiration to the tavern, whence they were taken on Wesley's plea that 'the Devil should not have all the best of the tunes.' We have been chary of introducing the American 'Revival' tunes into our regular worship, for the reason that while they have a special purpose of a temporary character, for which, and for which only, they are fitted, they have no durability, and little, if any, dignity. We also do well to avoid those more scholarly productions which, while they contain harmonies too difficult for an ordinary congregation, are guiltless of melody. Our music, like the rest of our service, has to be 'understanded of the people.' We must also remember that music has its own associations. It is a piece of unnecessary purism to bar all tunes adapted from other sources, but where the association is foreign to worship, the tune should be ruthlessly banished. I do not forget that Mendelssohn's 'Christmas Hymn,' so associated with peace and goodwill, was originally composed by him as a military march, and supposed to be instinct with warlike spirit. But in spite of this 'awful example,' I venture to implore my musical friends to see that the music they select fits the words—becomes wings for them to fly with, not weights to drag them down.

"In our Baptist chapels we rarely chant the Psalms. No one can deny that chanting the Psalms is scriptural, but it is difficult to do well, more difficult for the congregation to join in heartily, and alien to the Anglo-Saxon genius. Our English poetry requires rhyme for preference, and regular rhythm of necessity. And our congregational music obeys the same laws, requiring clearly marked time, and balanced phrases. Hence a metrical version of the Psalms was long popular, until we rose to the conception of free lyric song that should reproduce their spirit rather than their letter. For these reasons I do not believe that chanting will ever be generally popular among us.

"If our song is free, united, hearty, thoughtful, and devout, it will be to us an echo of the 'new song' sung on high, and will continue to be a means of fitting us to join in that celestial praise."

Choirs and their Work.

Result of the Competition.

We have received some excellent suggestions for increasing the interest and efficiency of singers. The prize has been awarded to

MR. CHAS. WEBB,
3, Portland Street, King's Lynn,

for the following:—

Establish a singing class to be held for half-an-hour each week before the practice. Use a blackboard.

Take examples of arpeggios, sustained notes, ear tests and reading at sight, etc.

Draw Hullah's "ladder," and explain personal (*i.e.*, conductor's) method of getting intervals.

Point out evils of "swooping." Compare solo and part-singing. Suggest that each singer listen for the "other parts."

Use "Concone" for melodious examples and for correct breathing.

Insist on good "attack" and "release."

Hold a practice once a week, and have a fixed "Practice night." Limit practice to one hour at most. As a rule take one or more of next Sunday's hymns *unaccompanied*, and give special attention to phrasing, enunciation, and pronunciation. Suggest that members should read books aloud at home when possible, and endeavour to *sing* as intelligently and intelligibly as they *read*.

Appeal occasionally (at half-time during practice) for regularity and punctuality at Sunday services. Make use of some interval to remark on any special success or failure on the previous Sunday, *giving praise where possible*. Endeavour always to have "something fresh on hand."

Appoint a secretary and have a register kept of attendances at practice, and once a quarter make results known.

Ask members to send suggestions in writing as to new anthems, good but unused tunes in the hymn-book, and to submit names of capable persons who are wishful to join the choir.

Occasionally arrange a "sectional" practice, and deal with knotty points. Invite singers to mention any difficulties.

"Conduct" all anthems and difficult music.

If possible, unite with other choirs in forming a Choir Union, in order to perform works that a small body of singers cannot take in hand.

The following are useful suggestions sent in by various competitors:—

Don't rehearse an anthem, cantata, or anything else for several weeks and then shelve it; this makes the choir lose confidence, consequently interest is shaken.

Always have a choir aspirant, always something in store requiring effort and energy.

Don't forget the recreative portion; have an occasional social gathering; give the members opportunity of displaying their individual ability, and also have an annual outing in the summer.

Every choir beside having a secretary and treasurer should have a visitor and librarian.

Choirs should adopt the Musical Journal scheme, which provides new music all the year round.

A prize should be offered for the most regular and punctual attendance.

Transfers from Sunday school to choir should take place the moment scholars are qualified; this is the best way to feed and build up a good choir.

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The Orchestra of the West London Mission and its Conductor.

THE orchestra, as an auxiliary to the services of the West London Mission, has proved a marked success, and, further, has given an impetus to similar organisations throughout the world. Its inception was due to the perspicacity of the late-lamented Superintendent, the Rev. Hugh Price Hughes, who—ably seconded by that indefatigable worker, the late Heath Mills—despite determined opposition, both covert and expressed, ever firmly supported this branch of the Mission.

Long-visaged pessimists, unaccustomed to this adjunct to worship, predicted its speedy disintegration, but Mr. Price Hughes was not the man to adopt anything he had not studied well, nor to do it by halves when he made up his mind. He saw the power of music both in the Roman Catholic Church and in the Salvation Army, and he was determined that the music connected with his Mission should be of the best, the result being the orchestra has not only continued since 1887, but steadily improved, both in performance and in the class of music played.

To Mr. Edward O'Brien, the present conductor, praise is due for his strenuous efforts during the past three years to infuse into the personnel of the orchestra a more artistic temperament, thus raising its status as a musical body. It may now be fairly claimed that—considering the amateur element largely predominates—its position is unique. It would, however, from a financial standpoint be altogether impracticable to carry on the varied musical work were it not for the continuous and consistent voluntary help afforded by the amateur members.

Mr. Edward O'Brien is the son of Mr. James O'Brien, formerly of the 1st Life Guards, and late bandmaster of the Inns of Court Rifle Volunteers, and still a well-known orchestral performer, and he was born at Windsor on the 17th December, 1865. As a boy he studied the clarionet under his father, but the latter was not long in discovering that the violin was the instrument more suited to his tastes and abilities, and in March, 1881, he was entered at the Royal Academy of Music, studying under Francis Ralph and Prospere Sainton. During his connection with the Royal Academy he won the prize violin bow (1882), the bronze medal (1883), the silver medal (1889), and received his certificate in 1887. He was also appointed Sub-Professor from 1885 to 1888.

Mr. O'Brien's engagements and appointments are too numerous to mention, but he has been one of the 1st violins of the Philharmonic Society since 1887, and he has also held the same position in the Royal Choral Society, London Symphony Concerts, and Queen's Hall Orchestra, as well as at the following Musical Festivals: Leeds (since 1886), Norwich, Gloucester, Worcester, Hereford, Sheffield, and Bristol, also at the Handel Festival. He was leader at the Scarborough Festivals of 1899 and 1902, also for the Royal Opera Performance before the late Queen at Windsor Castle in 1900. He was 1st violin at the Royal Italian Opera under Signor Lago in 1886-7, and several seasons at the Royal Opera under the late Sir Augustus Harris, besides nine years with the Savoy Operas under Sir Arthur Sullivan.

He is Professor of the Violin and director of the Quartet and Ensemble classes, as well as conductor of the string orchestra of the London Music School (formerly the London Organ School) and professor of the Violin at other schools.

He has been connected with the orchestra of the West London Mission since its inception, being engaged by the late Mr. Heath Mills as leader and solo violinist. The first concerts were given in Wardour Hall in October, 1887; in the following year they were removed to Princes Hall, and since October, 1895, they have been given in St. James's Hall.

The prospective outlook for next season has caused some anxiety, as St. James's Hall, one of, if not the finest in London for acoustic properties, will shortly be placed in the hands of the builders for demolition, in order to make space for the construction of a modern, up-to-date hotel, but arrangements have been made to open the 17th season of the Saturday Orchestral Concerts in Exeter Hall on 10th October.

At these concerts, which must not be confounded with the Sunday evening services, popular as well as classical music is played, and leading singers and solo instrumentalists are engaged.

The public, by their increasing numbers, have testified their appreciation of an earnest endeavour to present them with an enjoyable high-class concert at popular prices, and it is to be hoped the change of position will rather increase the popularity of the orchestra than otherwise.

On the death of Mr. Heath Mills in May, 1900, Mr. Edward O'Brien was appointed Musical Director, and conductor both of the Sunday services and the Saturday concerts. Mr. O'Brien says: I am often asked what music we play on Sunday evenings at St. James's Hall? what the band consists of? and many other questions, which go to show that, although we have been in existence fifteen years, very many people have but an imperfect idea of the musical portion of the Sunday evening services, or the large number of sacred and high-class instrumental works included. It is so customary to call any combination from three to a hundred performers a band, that I am sure it will surprise many who have not seen and heard us when I say that during the winter season, viz., from the first Sunday in October to the middle of May, we are a full orchestra, numbering 60 performers (strings, wood-wind, brass, etc.), enabling the music of the great masters, and even of modern composers, to be played, as far as possible, as originally written, and not in a mutilated form. From the middle of May till the middle of

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July we number from 45 to 50, and, being not so complete in the brass department, play works written on a less imposing scale. During the holiday season we nearly always have an average attendance of 35, and gradually recover our numbers from the latter part of August until the third Sunday in September, when a Beethoven symphony is possible, and on the first Sunday in October celebrate the return of our absent brass friends and a few stragglers in the string department by including one of the imposing processional marches enumerated below. The hymns are always sung with the orchestra, in place of the organ.

The following list of music (played from October, 1902, to September, 1903) has been prepared with the hope that it will give our musical friends a better idea of our work than any general description of the music played.

SYMPHONIES.

No. 3 in *E♭* (Eroica)		*Beethoven*
,, 2 in D		*Haydn*
,, 7 in C		,,
,, 13 in G		,,
,, 16 in G ... The Oxford ...		,,
,, 2 in *B♭*	Hymn of Praise	*Mendelssohn*
,, 3 in A min.	The Scotch ...	,,
,, 5 in D min.	Reformation ...	,,
,, 41 in C ...	Jupiter ...	*Mozart*
,, 7 in C		*Schubert*
,, 8 in B min.	Unfinished	,,

OVERTURES.

Egmont	*Beethoven*
Athalie	*Mendelssohn*
Hebrides	,,
Son and Stranger	,,
In C	,,
Felsenmuhle	*Reissiger*
Yelva	,,
In Memoriam	*Sullivan*

As the complete list includes 35 Grand Marches (including all the recent Coronation Marches by Cowen, Eilenberg, German, Percy Godfrey, Mackenzie, Saint-Saens, and Mackenzie), 21 solos, and 47 miscellaneous pieces, we cannot be expected to give it in its entirety, but we have sufficiently shown that the music performed is of the highest class.

In conclusion we may mention that Mr. Edward O'Brien entered the Royal Society of Musicians in 1887, and was elected a Life-Governor in 1902. He was also elected an Associate of the Philharmonic Society in 1903.—*Orchestral Times.*

Recital Programmes.

LOUTH.—By Mr. Fred Gostelow, at Northgate Baptist Church, on August 9th:—

Jubilant March in D	*Faulkes*
Melody in F	*Rubinstein*
Toccata and Fugue in D minor ...	*Bach*
Overture in C (No. 1)	*Hollins*
Nocturne in E flat	*Driffill*
March (Tannhäuser)	*Wagner*

BUILTH WELLS.—In Alpha Presbyterian Church, by Mr. J. F. Fricker, on July 9th:—

Andante and Allegro	*Bach*
Chorus of Angels	*Clark*
Air with Variations (Symphony in D) ...	*Haydn*
Postlude	*Fricker*
Allegro Moderato (Sonata No. 1)	*Mendelssohn*
Fanfare	*Bridge*
Fantasia Pastorale	*Lefébure Wély*
Bell Rondo	*Morandi*
Andantino	*Lemare*
Air and Vars., Home Sweet Home ...	*Buck*
Coronation Prize March	*Godfrey*

BLACKPOOL.—In the Methodist Free Church, on August 10th, by Mr. W. Wolstenholme, Mus. Bac.:—

Minuet and Trio	*Wolstenholme*
Intermezzo in D flat	*Hollins*
Fugue à la Gigue	*Bach*
March and Chorus from Tannhäuser ...	*Wagner*
Seraph's Strain	*Wolstenholme*
Improvisation	
Allegro Cantabile and Toccata from Fifth Symphony	*Widor*

DOUGLAS, ISLE OF MAN.—In Rose Mount Wesleyan Church, by J. A. Meale, F.R.C.O., on August 25th:—

Military March	*Wély*
Gavotte Modern	*Lemare*
Introduction, Variations, and Toccata on the "Sicilian Mariner's Hymn" ...	*Meale*
Die Antwort, "The Answer" ...	*Wolstenholme*
Toccata and Fugue in D minor	*Bach*
Rustic Serenade	*Meale*
Grand Offertoire in D	*Batiste*
Storm Idylle	*Wiegand*
Ungarischer Tanz	*Brahms*
Grand March, "Del Rey di Espana" ...	*Wiegand*

SALTBURN.—In Congregational Church, on August 16th, by Mr. R. G. Thompson, Mus. Bac.:—

Sonata in the style of Handel ...	*Wolstenholme*
Allegretto in B minor	*Guilmant*
Symphonic Poem, "Ellers" ...	*C. W. Pearce*
Cantilene	*Salome*
Triumphal March	*Lemmens*
Pastorale in E	*Lemare*
Finale (from Sonata in G)	*Capocci*

WESTON-SUPER-MARE.—In Victoria Wesleyan Church, by Dr. Dodds:—

Concerto in F	*Handel*
Melodia	*Capocci*
Romanza in D flat	*Wilson*
Cradle Song	*Guilmant*
Fantasia and Fugue in A minor ...	*Bach*
Andante in G	*Batiste*
Fanfare in D	*Lemmens*
Offertoire in A minor ("Air variée") ...	*Batiste*
Flute Concerto in F	*Rink*
Dramatic Fantasia (Concert on a Lake, interrupted by a thunderstorm)	*Chevalier Sigismond Neukomm*
Schiller March	*Meyerbeer*

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DENNISTOUN.—In Rutherford U.F. Church, on September 7th, by Mr. Alfred Hollins:—

Sonata No 1 ... ... *Mendelssohn*
Cantilene ... ... *Pierne*
Theme with Variations ... ... *Faulkes*
Fugue in E flat ... ... *Bach*
Berceuse ... ... *Wheeldon*
Chanson d'ete ... ... *Lemare*
Minuet and Trio ... ... *Wolstenholme*
Improvisation ... ...
Benediction Nuptiale ... ... *Hollins*
Jubilant March ... ... *Stainer*

EDINBURGH.—In Restalrig U.F. Church, by Mr. Alfred Hollins:—

Concerto No. 2 (1st Movement) ... ... *Handel*
Cantilene ... ... *Pierne*
Theme with Variations ... ... *Faulkes*
Toccata and Fugue in D minor ... ... *Bach*
Berceuse ... ... *Wheeldon*
Serenata ... ... *Wolstenholme*
Finale ... ... *Lemmens*
Improvisation ... ...
Melody ... ... *Paderewski*
Overture No. 2 ... ... *Hollins*

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. James Peace.

METROPOLITAN.

HOLLOWAY.—An excellent rendering of Arthur Berridge's Cantata, "The Love of God," was given in the Lecture Hall of Upper Holloway Baptist Church on the 22nd ult. by the North London C.E. Choir, under the direction of Mr. M. L. Carter. The chair was taken at 8 o'clock by Rev. S. G. Morris. The soloists were Miss S. F. Davis, Miss Maud Whitchurch, Mr. George Cooke, and Mr. J. F. Cook. Miss Davis's singing of "My Soul inspired with Sacred Love" was encored. The chorus singing was specially worthy of commendation, and the audience insisted on a repetition of the final chorus, "Lift up your heart." The accompanists were Miss Jessie Bennet (piano), and Mr. Harry King (American organ).

PROVINCIAL.

BESSES, NEAR MANCHESTER.—The annual Harvest Thanksgiving Services were held in the Congregational Church on Sunday, September 13th, the preacher morning and evening being the Rev. John Shuker, of Edgworth. The weather was propitious and the attendance good, especially in the evening. Notwithstanding the unfavourable season, the gifts of corn, fruit, vegetables, flowers, etc., were numerous, and the effective manner in which they were placed in various parts of the church (which lends itself admirably for such an occasion) excited much favourable comment. This church was again indebted to Mr. Walker Allen, J.P., and Mr. R. Maginis, of Stand, for kindly lending a choice collection of greenhouse plants, which added greatly to the general effect. Appropriate hymns, etc., were heartily sung, and the choir, under the direction of Mr. Leaver, the organist and choirmaster, sang the following music:—Morning Service: Introit, "Lord of all power and might" (E. Minshall); Lord's Prayer (A. W. Fletcher); Anthem, "Great is the Lord" (Bruce Steane); Offertory Sentence, "He that soweth little" (Sir Geo. C. Martin); Three-fold Amen, unaccompanied (Dr. John Naylor). Evening Service: Introit, "This is the day" (Alfred R. Gaul); Lord's Prayer, unaccompanied (G. A. Blackburn); Anthem, "Lo, Summer comes again" (Sir John Stainer); General Thanksgiving (Dr. John Naylor); Vesper, unaccompanied (W. H. Maxfield, Mus. Bac.). The soprano solo in the morning anthem was sung by Miss Jennie Kirk. A collection was made at each service in aid of the Church Funds.

PLUMSTEAD.—In Union Church, Park Road, on August 13th, a musical service was rendered by the choir. Preceding the musical service a sermon was preached by Mr. Leonard T. E. Smith (Pastors' College), who took for his subject, "Praise! the Abiding Sacrifice." The discourse was received with rapt attention by a large congregation. Mr. Smith also gave an explanation of the object of the service. The choir, under the most able conductorship of Mr. Ernest T. Hartland, gave a capital rendering of "Rock of Ages" (Grundy), "The Roseate Hues of Early Dawn" (Steane), "Open Ye the Gates" (Nichol), "Lead Kindly Light" (Wink), and "Light at Eventide" (Nichol). "O Divine Redeemer" was sung in fine style by Miss A. Bullock, while Mr. Legge gave an excellent account of himself in "Calvary." A 'cello solo by Miss Ada Hartland, "Cavatina" (Raff), was excellently rendered. Mention must be made of the organist, Mr. F. G. Ayre, whose accompaniments were everything to be desired. To him and the choirmaster the success of the evening were chiefly due. At the close of the service the congregation joined most heartily in singing the Doxology.

THORNHILL, DEWSBURY.—In connection with the Primitive Methodist Church the annual Fruit Banquet was held on Saturday, September 12th. The interior of the church was beautifully and artistically decorated with hot-house plants, cut flowers, fruit, etc. Speeches were delivered by Rev. W. Bennion, of Horbury, Messrs. Parnaby (Castleford), and Lock (Dewsbury). Mr. Lawrence, of Middlestown, presided. Various kinds of fruit were distributed at intervals by a select party of young ladies connected with the church, an item which, of course, was much appreciated by the large audience present. One of the chief features of the meeting was the rendering by the choir of the anthems, "Praise the Lord and call upon His Name" (Darnton), "Behold, God is my Salvation" (Colborn), "Give Thanks" (Jessop), and "Come, let us Sing" (Tiffany), the audience showing their appreciation in no unmistakable fashion. The Flower Services were held on Sunday, September 13th, when sermons were preached in the morning and evening by Mr. Purslow, of Ravensthorpe. In the afternoon the choir rendered that beautiful and popular cantata, "The Love of God," by A. Berridge. The principal soprano solos were sung by Miss Lizzie Peace, whose rich voice and pure intonation made a deep impression on the crowded congregation. The contralto

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solos were nicely rendered by Misses Parkin and Barber, as also were the tenor and bass solos by Messrs. Sutcliffe and Lightowler. Mr. F. W. Peace was the organist, and gave considerable help to the soloists by his skilful accompaniments. The whole of the service was under the direction of Mr. Jas. Peace.

WALSALL.—On Sunday, September 6th, in connection with the Trinity Adult Bible Class, a very successful rendering of the sacred cantata, entitled "The Love of God," was given by the choir and friends. The soloists were the Misses Robison and Miss Palmer, Messrs. Lavender and Gwilt, who each acquitted themselves well. The quartettes were very nicely and smoothly rendered, while the choruses were well sustained, and given with precision and expression. The choir essayed to give point and finish to Mr. A. Berridge's work, and under the able conductorship of the organist, Mr. H. J. Berwick, they succeeded.

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2. Stopped Diapason	Wood ..	8 ,,	56 ,,
3. Gamba	Metal ..	8 ,,	56 ,,
4. Principal	Metal ..	4 ,,	56 ,,
5. Flute	Wood ..	4 ,,	56 ,,
6. Harmonic Piccolo..	Metal ..	2 ,,	56 ,,
7. Trumpet	Metal ..	8 ,,	56 ,,

Swell Organ.

1. Double Diapason..	Wood ..	16 ft.	56 pipes.
2. Open Diapason ..	Metal ..	8 ,,	56 ,,
3. Stopped Diapason	Wood ..	8 ,,	56 ,,
4. Salicional (12 grooved)	Spotted Metal ..	8 ,,	56 notes.
5. Vox Celestes ..	Spotted Metal ..	8 ,,	44 pipes.
6. Principal	Metal ..	4 ,,	56 ,,
7. Fifteenth	Metal ..	2 ,,	56 ,,
8. Mixture, 3 ranks ..	Metal ..		168 ,,
9. Cornopean.. ..	Metal ..	8 ,,	56 ,,
10. Oboe	Metal ..	8 ,,	56 ,,

Choir Organ.

1. Open Diapason ..	Metal ..	8 ft.	56 pipes.
2. Stopped Diapason	Wood ..	8 ,,	56 ,,
3. Lieblich Gedackt..	Wood ..	8 ,,	56 ,,
4. Keraulophon ..	Metal ..	8 ,,	44 ,,
5. Flute	Wood ..	4 ,,	56 ,,
6. Clarionet	Metal ..	8 ,,	44 ,,

Pedal Organ. CCC to F, 30 notes.

1. Open Diapason ..	Wood ..	16 ft.	30 pipes.
2. Bourdon	Wood ..	16 ,,	30 ,,
3 Violoncello	Metal ..	8 ,,	30 ,,

Couplers.

1. Swell to Great.
2. Swell to Choir.
3. Choir to Great.
4. Swell Super Octave.
5. Swell to Pedals.
6. Great to Pedals.
7. Choir to Pedals.

Accessories.

Great to Pedals on and off.
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1. Large Open Diapason	8 feet.
2. Small Open Diapason	8 ,,
3. Stopped Diapason	8 ,,
4. Gamba	8 ,,
5. Principal	4 ,,
6 Twelfth	3 ,,
7. Fifteenth	2 ,,
8. Trumpet	8 ,,

9. Swell Unison.
10. Swell Super.
11. Choir Sub.
12. Choir Unison.

Swell Organ.

13. Bourdon	16 feet
14. Open Diapason	8 ,,
15. Stopped Diapason	8 ,,
16. Salicional	8 ,,
17. Voix Célestes	8 ,,
18. Gemshorn	4 ,,
19. Fifteenth	2 ,,
20. Mixture	3 ranks.
21. Cornopean	8 feet.
22. Oboe	8 ,,

23. Swell Super.

Choir Organ.

24. Violin Diapason	8 ,,
25. Dulciana	8 ,,
26. Lieblich Gedact	8 ,,
27. Salicet	4 ,,
28. Wald Flute	4 ,,
29. Clarionet	8 ,,

30. Swell Unison.

Pedal Organ.

31. Open Diapason	16 feet
32. Large Bourdon	16 ,,
33. Small Bourdon (from Swell)	16 ,,
34. Bass Flute	8 ,,

35. Great to Pedal. | 36. Swell to Pedal.
37. Choir to Pedal.

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Great Organ. CC to A (58 notes).

1. Open Diapason	8 feet.
2. Rohr Flute	8 ,,
3. Dulciana (lowest, grooved)	8 ,,
4 Principal	4 ,,
5. Wald Flute	4 ,,

Swell Organ. CC to A (58 notes).

6. Lieblich Bourdon	16 feet.
7. Open Diapason	8 ,,
8. Echo Gamba (closed bass)	8 ,,
9. Voix Celestes	8 ,,
10. Gemshorn	4 ,,
11. Dulcet Mixture	2 ranks.
12. Oboe	8 feet.

Pedal Organ, CCC to F (30 notes).

13. Bourdon (large scale)	16 ,,
14. Bass Flute	8 ,,

Couplers.

15. Swell to Great. | 17. Swell to Pedals.
16. Great to Pedals.

Two Combination Pedals to Great Organ.
Two ,, ,, ,, Swell ,,
Tubular-pneumatic action to Pedal Organ.
Case of pitch-pine—polished front pipes.

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New Music.

NOVELLO AND CO., BERNERS STREET, W.

Concerto for the Organ. By Horatio Parker.—This is a clever work written for organ, string, brass, harp, and drums. The arrangement as an organ solo only is before us, so we cannot judge fairly of the effect of the combined instruments, but we imagine it would be very telling. The piece as an organ solo is full of interest.

Scherzo Symphonique Concertant. By William Faulkes.—This organ solo, of a light and dainty character, should be a useful recital piece to add brightness to a programme.

Prelude and Angel's Farewell. Arranged for the organ by A. H. Brewer.—These two pieces from Elgar's Gerontius are well arranged, and the latter especially will be a favourite.

Suite Espagnole. By Henry E. Geehl.—Written originally for orchestra, but here arranged as a pianoforte solo. The contents are Valse Andalouse, Serenadetta, Intermezzo Mauresque, and Bolero finale. Pleasing, and, of course, melodious.

Te Deum. By Herbert W. Pierce. 4d.—An effective and interesting setting. The unison passages, with the suitable accompaniment, are very telling.

VINCENT MUSIC CO., 9, BERNERS STREET, W.

Original Tunes to Favourite Hymns. By E. Burritt Lane, Mus. Bac.—These ten tunes appeared recently in the *Quiver*. They are melodious, and the composer has entered fully into the spirit of the words. We like the one to "God is our Refuge, tried and proved," the best of all.

J. M. DENT, BEDFORD STREET, W.C.

A Plea for a Worshipful Church. By Rev. John Hunter, D.D.—This is an address given by Dr. Hunter at a Conference of Free Churches, held in Liverpool in the spring, and with a good deal that he says most people will be in hearty agreement. But some points will excite considerable opposition. As is well known, Dr. Hunter advocates the use of a liturgical service, though at the same time he would not give up "free prayer." Many Free Churchmen follow him in this view of worship, believing that a liturgy helps true devotion. But when he pleads for the pulpit to be reserved for preaching only, and a lectern for prayer and Scripture reading, and the pulpit to be placed on one side, so that the Table of Communion may have the central place, we are sure the general feeling will be that these do not aid simplicity in our worship, but are apt to take our attention. The services at the Weigh House, which are conducted on these lines, savour of fussiness and constant change. Dr. Hunter is "down upon" people who advocate short sermons. This is natural, as he is one of the greatest sinners in giving long discourses. As he is one of our most thoughtful and earnest preachers he gives as much spiritual food in twenty minutes as many men would supply in an hour. He, of all men, therefore ought to be brief. The Doctor's ideas on "Music in the Church" are sensible. But we must take exception to his remark that congregations are in danger of being "choir-ridden." From what we hear, we imagine that, at the Weigh House at least, it is more likely that everyone will be "minister-ridden," so far as the services are concerned. We cordially recommend Free Churchmen to read this little volume, for it contains many wise suggestions, and much food for thought.

BLACKBURN AND CO., LEEDS.

The Holy Nativity. By Arthur Berridge. 6d.—This work of forty-seven pages can be commended to choirs requiring something popular for Christmas. It is tuneful, moderately easy, effective, and within the powers of any ordinary choir. Parts for a small band are published.

The Coronation. By Frederick Hiscoe. 6d. *The Coming of Prince Sunshine.* By Chas. Jessop. 6d.—These two little cantatas are for children, the former for Bands of Hope especially. The music is suitable for children, and both works will be appreciated.

Accidentals.

When he was in America Mr. W. S. Gilbert was one evening at a fashionable function, given by a lady of the "new rich" order, who posed as a patron of music, but who had not had time to educate herself. She was foolish enough to attempt to "show off" before the English celebrity. "And what is Bach" ("Batch" she called it) "doing now?" she said; "is he composing anything?"

"No, madam," immediately replied Mr. Gilbert, without a ghost of a smile. "No, madam; Batch is just now decomposing!"

To Correspondents.

G. G.—Thanks.

Choirmaster.—The anthem is fully marked, both as to *tempo* and expression. You had better follow those instructions, as adjudicators usually disapprove of conductors ignoring the composer's directions. The movement on page 2, marked "Majestically," should be slightly slower than the first movement—say ♩=92.

G. T. P.—(1) No. (2) Yes. (3) About 1866. (4) The fourth string.

The following are thanked for their communications:—W. G. C. (Aldershot), E. F. (Peterborough), T.T. (Wakefield), J. R. (Neath), S. T. (Belfast), W. J. (Ashford), E. E. (Morpeth).

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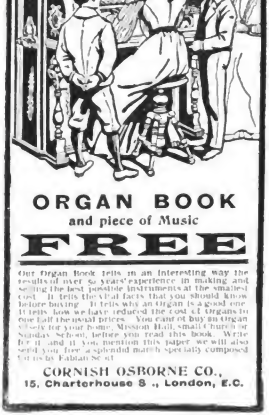

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THE annual meeting of the Nonconformist Choir Union was held on the 20th ult. The past year's work gave cause for congratulation, not unmixed with some little anxiety. The strength of the choir (which owing to the rise of railway fares for singers attending the Crystal Palace Festival, had decreased the last few years), was this year increased by about 700 voices, made up entirely from choirs in London and places within very easy distance of the Palace. It is hoped that in 1904, a further addition of the choirs to the Union will be made, and that ere long the full strength of 4,000 voices will be attained. A little anxiety was felt on the matter of finance. There was a loss on the year's working, and the difficulty is how to prevent a similar loss in 1904 without cutting off some of the Union's most useful operations. The tone of the meeting was, however, decidedly hopeful, and the general feeling seemed to be that the good work should go on as hitherto. If every member of the committee will work seriously in trying to get fresh choirs to join the Union, the difficulty would soon be overcome. The Festival next year is to be held on June 4th. Choirs wishing to join, or needing any information, should apply forthwith to the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, E.C.

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Referring to the paragraph in last month's Journal in reference to the resignations of Messrs. Lane and Wolstenholme, at the King's Weigh House Chapel, it is only fair to Dr. Hunter to say, that he denies the accuracy of almost all the statements there made. There may be something to be said on both sides. We should, however, not give publicity to any statements such as those in the paragraph referred to, unless we were convinced of the truth of them. If we have been misinformed we regret that the paragraph appeared; if the statements made by Messrs. Lane and Wolstenholme are substantially correct, our readers must judge if they have good cause to feel aggrieved. The facts, so far as we are concerned are these. When Mr. Lane resigned his position as organist at the Weigh House, he gave us an account of his troubles and difficulties (only some of which we referred to last month), but the matter soon passed from our mind. When Mr. Wolstenholme recently resigned, we were much surprised to find his reasons for leaving the Weigh House were almost identical with those given by Mr. Lane. When two gentlemen—quite independently of each other, related almost precisely similar experiences, we felt there must be some foundation for their grievances, and in the interests of church music, we considered it to be a case upon which comment might very reasonably and usefully be made. The paragraph was therefore written, and to prevent any possible mistake in even a single word, it was sent for verification of the facts to Messrs. Lane and Wolstenholme before publication. It was returned by both gentlemen as correct, and as they saw it, so it was printed. When Dr. Hunter read it, he informed us that there was "hardly a word of truth" in it. Mr. Wolstenholme in a letter to *The Daily News* and also in another to us, and Mr. Lane similarly, still maintain that the facts as we gave them are true. We must leave our readers to solve the mystery, and find out where the mistake lies. It is argued that as Mr. Lane was a candidate three months ago for his old post (a fact we

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did not know when the paragraph was published), the position could not be very uncomfortable. We understand, however, from Mr. Lane, that though a candidate, he was not prepared to return to the Weigh House, except under a totally different arrangement. As regards Mr. Wolstenholme, it seems that various side issues were involved (and may ultimately have been the cause of his resignation), but he says these really arose out of the difficulties as to the control of musical affairs. That is clearly the crux of the whole matter. However competent a musician a minister may be, the selection of music should, in our opinion at least, be entirely in the hands of the organist and choirmaster, otherwise friction and irritation will almost certainly arise sooner or later.

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Mr. Alexander is fortunate in having an accompanist who understands exactly every shade of meaning which he wants to express in song. Mr. Robert Harkness, the young musician who has travelled with Dr. Torrey and Mr. Alexander since they began their work in Australia, was always gifted with a natural taste for music. Mr. Alexander discovered immediately the unusual sympathy and ease with which Mr. Harkness could interpret his wishes as leader of the choir, and as soloist, and he persuaded him to go with him round the world. If you want to find out the secret of his success at the pianoforte, you must watch Mr. Harkness practising at home in preparation for the great public gatherings. He takes trouble; that is just what makes the difference between the careless, indifferent accompaniments which mar so often our singing at religious meetings. He is not afraid of letting himself go, for when he is secure in the knowledge that the choir has got hold of a tune he will add brilliant variations, which lend a particular charm to the effect. Then he watches Mr. Alexander, and can drop into a chorus or change the key of a hymn with extraordinary swiftness. Mr. Harkness has, since he associated himself with Mr. Alexander, composed some very effective tunes.

Passing Notes.

IN spring the young man's fancies turn to thoughts of love; in the autumn the professional musician's fancies turn to thoughts of pupils. To some the pupils come readily enough; to others they come not at all. To these others a Yankee brother has just been addressing himself. The average musician, he says, in effect, takes no interest in things unconnected with his profession. This, he rightly argues, is "not wise." The most successful teachers are those who have cultivated their minds by reading periodicals and books, and who can "talk interestingly about various other topics as well as about music." They are "invited to social gatherings by women who would ignore them if they were nothing but dry pedagogues"; and at these social gatherings they are "likely to meet women who are seeking teachers for their sons and daughters, and who will be apt to choose them if pleased with their conversation and manners."

This is trite enough. But the Yankee strikes an original note when he advises the music teacher to set himself up as a rival to the open-air treatment of consumption. It is admitted, indeed, that open air, and plenty of it, is the only sure cure for consumption. But then so many people cannot go away for open-air treatment. They must be cured, if cure is possible, at home. Here the music teacher, according to the Yankee notion, should step in. The music teacher should "read up thoroughly on the subject of deep breathing, and then preach to everybody he knows the magic of lung exercises in keeping up health in general, and developing personal beauty to the highest degree of perfection." He can point to the fact that singers, while occasionally troubled by colds, never die of consumption. They have "the most beautiful chests" of all men and women in the world. Sandow himself, it appears, has not a more "superbly vaulted" chest than such singers as Jean and Edouard de Reszke, Lilli Lehmann, Emma Eames, Lillian Nordica, Marcella Sembrich, and, in fact, all the great vocalists. Then the Yankee cites his own experience. He has known young men suffering from chest and throat troubles who, after a few months of singing lessons, had throats "as healthy as the gills of a mountain trout." He has been introduced to miserable pessimists who, after a course of exercises in deep breathing, have become as optimistic as Browning himself. The music teacher in search of pupils can hardly miss the lesson. But tell it not to the man who teaches the bagpipe and the trombone. There is the making of "superbly vaulted" chests in both.

I see the editor has noticed the Berlin doctors' pronouncement upon the subject of teaching the piano to young people. The Berlin doctors declare that one result of children learning to play the piano is an increase of nervous troubles. These troubles, they point out, hasten death; and they cite as an argument the premature decease of pianists of renown—Mozart, Chopin, Mendelssohn, and Schumann. The argument on this score is not very clear. Mendelssohn and Schumann were not really professional pianists, as we understand the term now; and Chopin's early death was inevitable, though he had never laid a finger on the ivories. Mozart was exploited as an infant prodigy, and the excitement and nervous strain of his early years may, of course, have hastened his end. But many

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notable pianists have lived to a green age. Hummel, Thalberg, and Kalkbrenner died at sixty; Moscheles and Sir Charles Hallé died at seventy-six. Even in these later neurotic days the mortality among the virtuosi is no greater than it is in other ranks of life. The Berlin doctors' decision is that nobody should be allowed to take lessons on the piano before the age of sixteen. This would mean the total extinction of the race of virtuosi, for in order to be what the Americans term a "number one pianist," it is absolutely necessary to begin very young. There is no chance of the Berlin advice being generally followed; but at least it may do something to put parents on their guard against the forceful manner in which music is often drilled into young children. A healthy child will stand a good deal of piano, but a child of a nervous temperament may easily suffer from the exactions of the keyboard.

Speaking of Chopin, who would think of that patron saint of the piano in connection with the organ? Karasowski says that he showed a preference for the king of instruments as offering the widest scope for his improvisations. The assertion seems doubtful in view of the fact that Chopin's genius was so essentially a genius of the piano. Yet one is not so sure. The middle part of a certain Nocturne in G minor, for example, looks very "organic." And, at any rate, Chopin clearly did play the organ. George Sand tells how, on the way home from Majorca in 1839, he took the instrument at the funeral of Adolphe Nourrit, the opera tenor. It was at the Church of Notre-Dame-du-Mont, in Marseilles. "What an organ!" writes the novelist. "A false, screaming instrument which had no wind except for the purpose of being out of tune. He, however, made the most of it, taking the least shrill stops, and playing *Les Astres*, not in the enthusiastic manner that Nourrit used to sing it, but plaintively and softly, like the far-off echo from another world." How I should have liked to hear that dreamy genius on the organ! There is another story of his organ-playing, according to which he became oblivious to everything when he started to improvise in a Warsaw Church, and had to be stopped by the priests who were waiting to continue the service. But the poetic imagination has certainly been at work on this anecdote, if indeed the whole thing is not an invention.

A weekly contemporary has been giving some pitiful accounts of music teachers. The case is cited of a man, who only charged a guinea a term, having failed because his pupils left him to go where they could be taught for less. There must be hundreds of such cases. I know a few myself. I know of several good organists who, coming to take up duty in a town, are unable to find pupils at all—or at least not more than three or four. Meanwhile they have to subsist as best they can on their church salaries. How they do it I can't imagine. If things don't improve, those who devote themselves to music will have to get two strings to their bow; in other words, will have to be prepared with some other business or employment. It is ridiculous to think of the unemployed organist sitting twirling his thumbs all the week for lack of pupils. He might be making money as an insurance canvasser!

J. CUTHBERT HADDEN.

High Wycombe Nonconformist Choir Union.

THIS Union, which was very successfully inaugurated some months ago, and has every prospect of a useful future, gave the first concert of the present season in Union Baptist Chapel, on October 14th. Composed of the choirs of Trinity Congregational Church, Wesley Church, Union Baptist Chapel, White Hart Street and Slater Street Primitive Methodist Chapels, and Oxford Road Free Methodist Chapel, the Union has an excellent membership, and, judging by the capabilities of the combined body in the rendering of the programme submitted at the introductory concert, the respective choirs have been exceedingly well instructed. The amalgamated choir is under the conductorship of Mr. J. Youens, who has been prominently identified with the musical life of Wycombe for many years, and takes the keenest interest in this new institution, which also has in Mr. B. W. Baker an energetic secretary. The Oxford Road Free Methodist String Band assisted throughout the evening. The Rev. T. Peatfield, who presided, formally introduced the choir, who opened the concert by singing the hymn, "All hail the power of Jesu's name." Following this, the programme was continued as annexed:—Motet, "O Lord, when Thou appearest" (Mozart), the choir; song, "The City of Light" (Stephen Adams), Mr. A. Stacey; anthem, "O worship the King" (H. E. Nicol, Mus. Bac.), the choir; quartet, "Softly fall the shades of evening" (Hatton), Miss Hooper, Miss Goodearl, Mr. Jordan, and Mr. Borman; anthem, "Sing, O heavens" (Sullivan), the choir; song, "The Throne of Grace" (Theo Bonheur), Miss Hooper; chorus, "When His loud voice" (Handel), the choir; march, "Cosmopolitan" (Eric Norman), the Band; chorus, "Soldiers' chorus" (Faust), (Gounod), the choir; air and chorus, "Haste thee, nymph" (Handel), solo, Mr. Jordan; song, "The heavenly choir" (Bradford), Mr. Woolford; part song, "The harvest feast" (A. R. Gaul); song, "Oh, dry those tears" (encored), (Del Riego), Miss Goodearl; choral ode, "The unseen choir" (E. A. Dicks, F.R.C.O.), the choir; song, "Pilgrims of the night" (Liddle), Mr. Jordan; chorus, "Hallelujah" (Handel). The whole programme was given in a highly creditable manner, the choral portions being especially well executed by the choir. In an interval in the programme the Chairman appealed for a good collection, which was devoted to the funds of the Choir Union. At the close a hearty vote of thanks was given to the conductor and all who had taken part in the programme. The duties of organists and pianists were shared by Mr. J. Plumridge, jun. (Union Baptist Chapel), Mr. B. Woodbridge (Wesley Church), and Mr. W. E. Crook (Oxford Road Free Methodist Chapel).

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Music at the Wesleyan Church, Streatham.

THE church at Streatham is particularly fortunate. In its erection many were interested who were able to put their affection into tangible forms, particularly the late Horace Marshall, Esq. (father of H. Brooks Marshall, Esq., Sheriff of the City of London), who spent much time and interested himself very practically in financially supporting the building scheme.

The church is stone built and is one of the most attractive and comfortable in the metropolis, and is well attended both morning and evening.

The morning service is Liturgical. The opening was an Introit "Rend your heart and not your garments," a tasteful little composition, afterwards discovered to be from the pen of the organist. The *Venite* was sung, and—a further means of intelligent worship—the Psalms were chanted. The Psalm for the day was the ninety-first, and the choral rendering was supported by a far larger number than join in the unsatisfactory "mumble" (in all keys), which some ministers and others so much admire. The difference between the "chanted" and the "said" Psalms is so overwhelming in favour of the choral medium, that one wonders why the other method (or lack of method) is allowed to live. Happily at Streatham the question does not arise, their happier lot being to furnish a very excellent example of "how to do it." The *Te Deum* was Winchester in F, and a very bright and taking setting it proved to be. The congregation were fairly familiar with the melody, and "parts" were heard now and again, but not to any great extent. As the particular setting is not changed for a month, there is good opportunity of becoming proficient in the music. The choir were perfectly familiar with the work, and the accompaniment was thoroughly well played. The "attack" of the singers was extremely good, and the general rendering, especially noticeable in the softer passages, was of a very high standard of excellence. Mr. Coe's playing proved his capacity for this work and was a support to the singers, without at any time detracting from or overshadowing the voices. The interludes were well played without suspicion of smudginess, and there was a characteristic touch in the playing which was as helpful as a baton in keeping the choir well together—a feature not often met with and only obtained by a thorough mastery of the score, and a complete knowledge of the instrument.

MR. WILLIAM E. COE.

The *Jubilate* was by Hamilton-Gell, and an effective rendering was accorded it. The hymn next sung was No. 635 (Wesley's Hymns), "Hear Thou my prayer, O Lord," and it formed a contrast to the previous bright singing. Sung to "Leominster," the gloomy associations of the tune which is always sung to "A few more years shall roll" seemed to creep into the hymn, and thoughts of death and the grave were present, intermingling with the words. The collection was taken before the sermon, and during its progress the choir sang Nichol's setting of "O worship the King," and the choir rendered it exceedingly well. One was forced to admire the fine body of tone and the well-studied expression which were pleasing features. The fact of the words being familiar was also no doubt an attraction, although the enunciation was so good that no aid was needed. The blend of voices in the soprano solo verse ("Thy bountiful care") was very good.

The day was the Sunday set apart for the children, and the preacher, Rev. W. Foster, B.A., laid himself out to speak for their benefit on "Choose ye." The address was appreciated by children of larger growth, and was a very interesting and helpful discourse, closing with a telling incident illustrative of the subject.

The closing hymn (No. 780) was conveniently short, and was sung to Barnby's tune to "Jesu, my Lord, my God, my all."

At the close of the service our representative had the pleasure of a short talk with Mr. Coe, who kindly gave some few particulars of the choir and its work. The talk was held, in part, in the very handsome and well appointed vestry especially devoted to the exclusive use of the choir, and where is also the choir library,

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containing a good selection of anthems, choruses, etc. The membership of the choir is about forty, a few of whom are boys (paid), who have a separate rehearsal after the week-night service—the regular rehearsal being on Friday. Mr. F. E. Porcheron, a thorough and reliable worker, is choir secretary. The choir are supplied with the Bristol Service Book, and are looking forward to the new edition of the Wesleyan Hymn Book. The organ was originally in St. Margaret's, Westminster, and has been enlarged recently by the addition of tubular pneumatic action and also electric blowing apparatus.

Mr. Coe is a member of the Executive Committee of the Nonconformist Choir Union. The choir subscribe to the NONCONFORMIST MUSICAL JOURNAL, the supplements of which are added each month to the choir library—a plan of getting together a useful selection of anthems, etc., which is found to be economical as well as useful.

Mr. Coe has met with every encouragement on the part of ministers and church officials in his efforts to make the musical service what it is, and is assured of the hearty appreciation of the congregation. It may well be said that "the lines have fallen in pleasant places," and a hearty wish for a long season of continued usefulness is our final word.

Concerning Christmas Carols.

BY J. R. GRIFFITHS, MUS.BAC.

IT is now generally admitted that our manner of spending Christmas is very largely a perpetuation of customs prevailing not only during the Christian era itself, but in the ages long preceding it. In fact, even the time of year ultimately fixed upon for the celebration of the birth of Christ coincided—intentionally or otherwise—with the annual commemoration of the time-honoured pagan festivals—the Roman Saturnalia, the Winter Feast of the Druids, and the Scandinavian Feast of Yule. Thus it comes that many of the old heathen customs came to be grafted on to Christian observances, though, of course, under different guises. And, remembering this, it is easy to see whence we derive our present custom of decking our churches with evergreens and our houses with mistletoe. And easy also to understand such old customs as burning the Yule log, carrying the Wassail-bowl, etc. We have, it is true, long outlived the Scandinavian custom of carrying the "Vessel cup" from house to house during the days immediately preceding Christmas; but have we not the counterpart to this in the bands of carol singers who in many parts of Great Britain still go from house to house, and for our benefit (or theirs!) carol forth their songs of the "good old times"?

It has been stated that the custom of carol singing itself may be of pagan origin. Whether this be so or not it is now difficult to prove. In any case *Christmas* carols, as the term implies, must take their starting-point from the Nativity. What is a Christmas carol? Perhaps no happier present-day definition could be given than that suggested some years ago in a magazine article, namely, *a sacred ballad* on the subject of the Nativity. So far as the definition of the word *carol* is concerned, Murray says: "Romanic etymologists generally agree with Dietz in seeking the etymology in the Greek-Latin *chorus*, and its derivatives *chorea*, *choraules*, etc." The early meanings of the word as a substantive were successively (a) a ring dance; (b) a song, originally that to which they danced; and (c) a song or hymn of religious joy. John Gower (c. 1325-1408) suggests the first two significations in his "Confessio Amantis":

(a) "With harpe and lute and with citole
The love daunce and the carole . . . .
A softe pas they daunce and trede."

(b) "And eke he can carolles make,
Roundel, balade and verelay."

These three early meanings of the word serve to show us very vividly the process of evolution which the word *carol* underwent: first, a dance—probably with vocal accompaniment; second, a song, accompanied by dancing; and lastly, a song without the dance.

Let us now glance at the literature of carols, and trace the progress of this interesting, old-time custom of carol singing. Surely the first Christmas carol was, as Bishop Jeremy Taylor observed, that sung on the plains of Bethlehem—"Glory to God in the highest, on earth peace, and goodwill towards men"! Apart from this in the New Testament, the earliest carol that has come down to us is that of Prudentius, "Corde natus ex parentis anti mundi exordium," which through Neale's translation is so familiar to us all—"Of the Father's love begotten." This dates from about the beginning of the fifth century. Of other early Latin hymns translated for our use we do not appear to have any bearing directly on the Nativity. Nor do we seem to hear anything about the custom of carol singing until the Mysteries, Miracle Plays, Moralities, etc., came into vogue. The earliest of these scenic representations of Biblical stories date from about the fourth century. Carols appear to have formed a part of these early mysteries, and this fact led some writers to assert that carols originated at this time. Baring Gould, for instance, considered that they had their origin in the representations of the Holy Manger which were introduced by St. Francis of Assisi in 1223. But in the presence of early MSS. carols this

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view can hardly be entertained. It would take too long to discuss here the *pros* and *cons* of this statement, and we must pass on to surer ground.

In the fourteenth and fifteenth centuries sacred and secular carols were both in evidence. Leland refers to a Christmas-tide feast of Henry the VII. in 1487, and tells us that "they of the Kinge's Chappell, after the first course, sang a carall." The arrival of the sixteenth century, and with it the art of printing, introduces to us the first printed collection of carols. The earliest known is that made by Wynken de Worde in 1521, and entitled "Christmasse Carolles." Of this unfortunately only one leaf has been preserved. Other collections followed in this and the succeeding century, and of these Hazlitt gives what doubtless may be regarded as a fairly numerous list in his valuable Handbook and Notes. An oft-quoted collection is that published in 1642, styled "Psalmes, or Songs of Sion: turned into the language, and set to the tunes of a strange land. By W(illiam) S(latyer). Intended for Christmas Carols," etc. This is presumably a later edition of a work published in 1630. Unfortunately the earlier edition is not in the British Museum; but the 1642 is, and in this a former possessor of the book has written the names of some of the tunes to which the Psalms could be sung. They appear to have been anything but solemn tunes, as witness the names: thus Psalm 6 has written against it "Jane Shore," Psalm 19 to "Bara Forster's Dreame," Psalm 43 to "Crimson Velvet," etc. This combination of psalm and secular melody Shakespeare seems to allude to when in his "Winter's Tale" he says: "There is but one puritan among them, and he sings psalms to hornpipes!"

An interesting episode in the history of carols is the fact that at this period, when the Puritans were so powerful, a parliamentary order was actually issued in which carol singing was voted superstitious, while yet another order prohibited the observation "of the five-and-twentieth day of December, commonly called Xmas day"! With the Restoration, however, carol singing returned, as did other customs which had been likewise suppressed. That the custom was general in the early part of the eighteenth century is obvious enough from Bourne's remarks in his "Antiquities of the Common People" (1725), where he says "As soon as the Morning of the *Nativity* appears, it is customary among the common People to sing a *Christmas Carol*, which is a song upon the Birth of our Saviour, and generally sung with some others, from the Nativity to the Twelveth Day, the Continuance of *Christmas*. . . . This kind of Songs is of an Ancient standing. They were sung early in the church itself, in memory of the Nativity."

It scarcely seems credible that while other countries—France, for instance—published the music of many of their popular carols (as witness Pellegrin's "Poësies Chrétiennes," 1728), it was almost a century afterwards before any serious attempt was made to publish the traditional carols of England! The earliest to essay this praiseworthy effort seems to have been Davies Gilbert, who in 1822 published "Some Ancient Christmas Carols." It is gratifying to find his work was so well received as to render it necessary to publish a second edition the following year, viz., 1823, which year is of importance in carol literature, seeing it produced also Hone's valuable book, "Ancient Mysteries." Hone was eccentric enough in many ways, as a glance at his career will show, but he certainly rendered good service in the task of making carols better known. He had a somewhat extensive acquaintance with them, as may be gathered from his remark in the preface to his book: "Concerning *Christmas Carols*, I have not put down a tenth of what I wished to find room for, nor so much as, I think, will weary one good-hearted reader who remembers with what solemn pleasure he heard them sung in his childhood." On p. 97 he seems to indicate that carol singing was on the wane: "Carols begin to be spoken of as not belonging to this country, and yet no one that I am aware of has attempted a *collection* of these fugitives." (He was not aware of Gilbert's book when he wrote this, though he became acquainted with the fact after the sheet had gone to the printer, and described it as "a laudable and successful effort to rescue from oblivion some carol melodies.") He then gives a list of eighty-nine carols, all of which were in his possession. Would that we had space to quote it *in extenso!* And that we could print the many extracts the writer made for insertion here! At the end of Section III. he says: "I can scarcely tell why collectors have almost overlooked Carols. . . . The wood cuts round the annual sheets, and the melody of '*God rest you, merry Gentlemen*,' delighted my childhood, and I still listen with pleasure to the shivering carolists' evening chaunt towards the clean kitchen window decked with holly, the flaring fire showing the whitened hearth, and reflecting gleams of light from the surfaces of the dresser utensils."

Three years later Hone published his Every-Day Book, and again refers to carols, concluding by saying: "So much only concerning carols for the present. But more shall be said hereon in the year 1826, if the editor of the Every-Day Book live, and retain his faculties to that time. He now, however, earnestly requests of every one of its readers in every part of England, to collect every carol that may be singing at Christmas time in the year 1825, and convey these carols to him at their earliest convenience." Here was enthusiasm indeed! But it does not appear to have met with similar enthusiasm on the part of his readers, for neither in his Table Book (1827-8) nor his Year Book (1839) do we hear of any response to his appeal.

But we must proceed and briefly quote the labours of other workers. In 1833 William Sandys published "Christmas Carols," giving the music of a few at the end of the book. About this time too T. Wright published some "Songs and Carols from a MS. in the Sloane Collection." In 1846 Rimbault published a collection of six old carols. Gauntlett followed with a collection in 1850. Helmore's "Carols for Christmas-tide . . . set to Ancient Melodies" appeared in 1853; Sedding's collec-

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tions in 1860 and 1863; Sylvester's "Garland" in 1861; Husk's "Songs of the Nativity" in 1868; Stainer and Bramley's "Christmas Carols, new and old," in 1871; Chope's "Carols, ancient and modern," in 1874 and 1877; and Bullen's "Christmas Garland" in 1885. It must not, however, be thought this in any way exhausts the collections of carols; it is only a list of the more prominent publications on this interesting subject. Probably enough has been suggested to give a general idea of the progress of this custom of carol singing, and thus prepare the way for the concluding paper on this subject next month, when we hope to give specimens and a few historical notes of the music of the best-known traditional carols.

(To be continued.)

Recital Programmes.

EDINBURGH.—By Mr. T. H. Collinson, London Road U.F. Church:—

Fourth Sonata	*Mendelssohn*
Intermezzo (Op. 116)	*Brahms*
Morning (from Peer Gynt Suite) ...	*Grieg*
Fourth Organ Concerto	*Handel*
St. Anne's Fugue	*Bach*
Marche Funèbre et Chant Seraphique ...	*Guilmant*
Andante in G	*Batiste*
Meditation on a Bach Prelude	*Gounod*
Andantino in D flat	*Lemare*
Grand Chœur à la Handel	*Guilmant*

DOUGLAS.—In Rose Mount Wesleyan Church, by Mr. J. A. Meale, F.R.C.O.:—

"Military" March	*Lefebure-Wely*
Gavotte Moderne	*E. H. Lemare*
Introduction, Variations, and Toccata on the "Sicilian Mariners' Hymn,"	*J. A. Meale*
"Die Antwort" ("The Answer")	*Wolstenholme*
Toccata and Fugue in D minor ...	*J. S. Bach*
"Rustic Serenade"	*J. A. Meale*
Grand Offertoire in D	*Batiste*
"Storm" Idylle	*A. Wiegand*
"Ungarischer Tanz"	*Brahms*
Grand March, "Del Rey di Espana	*A. Wiegand*

LIVERPOOL.—In St. Columba Presbyterian Church, Smithdown Gate, by Mr. W. A. Roberts, A.R.C.O., on September 25th:—

Organ Concerto (D major)	*Handel*
Air and Variations (from the "Septuor")	*Beethoven*
Toccata and Fugue (C major)	*Bach*
Chanson D'Eté	*E. H. Lemare*
Bible Picture ("Bethesda") ...	*Carl Loewe*
Marche Militaire	*Gounod*

In the same church, by Mr. Charles Collins, on October 1st:—

Toccata and Fugue (D minor)	*Bach*
Minuetto, from Symphony	*Bennett*
Concert Fantasia, No. 3	*Dienel*
Quasi Pastorale	*Bryson*
Salut D'Amour	*Elgar*
Festal March	*H. Smart*

LONDON.—In Bishopgate Chapel, by Mr. Frederic E. Sparrow:—

Berceuse in F	*Hermann*
Fugue on S. Anne's Hymn Tune ...	*Bach*
Lied in G	*Wolstenholme*
Rondo in F	*Couperin*
Pastoral Sonata (1st and 2nd movements)	*Rheinberger*
"Hailstone Chorus" (Israel in Egypt) ...	*Handel*
Elevation in A flat	*Guilmant*
Toccata and Fugue in D minor	*Bach*
Berceuse in D	*Hermann*
"Die Antwort" (The Answer) ...	*Wolstenholme*
Postlude in D	*Smart*
Andante in F	*Smart*
Processional March	*Sullivan*
Idylle du Soir	*F. Lacey*
Allegretto in B minor	*Guilmant*

ANNAN.—In New Congregational Church, by Mr. Ernest Lindop, Mus. Bac.:—

March in E	*Faulkes*
Andante	*Lemaigre*
(*a*) March Funèbre / (*b*) Chant Seraphique	*Guilmant*
Postlude	*Batiste*
"Rock of Ages" (with variations) ...	*Smith*
Pastorale	*Kullak*
Fanfare	*Faulkes*
Sunset Melody	*C. Vincent*
Marche Triomphale	*Lindop*

UPPER TOOTING.—In S. Peter's Presbyterian Church, by Mr. J. Percy Baker, Mus. Bac., A.R.A.M.:—

Prelude and Fugue in C minor	*Bach*
(*a*) Andante in A ... ... / (*b*) Larghetto and Allegro in F	*Roberts*
(*a*) Andante Sostenuto ... ... / (*b*) Grave (Sonata in C minor, Op. 27)	*Rheinberger*
Evening Prayer	*Smart*
Andante in A flat	*Lake*
Postlude in D	*Drifill*

STAPLEFORD.—In the United Methodist Free Church, by Mr. F. Wyatt:—

Melody in G	*F. Wyatt*
Barcarolle	*Wolstenholme*
Second Sonata	*Mendelssohn*
Prelude and Fugue in A minor	*Bach*
Pastorale in E	*Lemare*
Scherzo	*Rousseau*
Andante	*Batiste*
Prelude in B flat	*Wolstenholme*
Toccata in G	*Dubois*
Slumber Song	*Nevin*
Fantasia and Fugue	*Merkel*

HASLEMERE.—In the Congregational Church, by the Rev. J. F. Sheppard, M.A., on the occasion of opening the new organ:—

Organ Sonata in A	*Mendelssohn*
Air, with Variations, Op. 75	*Haydn*
Recit. and Allegro (Second Organ Concerto)	*Handel*
Barcarolle	*Sterndale-Bennett*
Toccata	*Dubois*
Andante in G	*Batiste*
"War March of the Priests" ...	*Mendelssohn*

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Nonconformist Choir Union.

THE fifteenth annual meeting of this useful Society was held at the Tonic Sol-fa College, Finsbury Square, on Tuesday, October 20th. The President, Mr. E. Minshall, was in the chair, supported by the officers and members of the Executive Committee. The attendance was doubtless affected by the inclement weather—heavy rain having fallen during a greater part of the day—but it was in excess of former years, and was welcome as a sign of increased interest in the operations of the Union.

The Secretary, Mr. T. R. Croger, made his fifteenth annual appearance with the report, which showed the Union to be in a healthy, growing condition. The report was as follows:—

FIFTEENTH ANNUAL REPORT.

The year 1902-3 has been one of anxiety to the Executive by reason of the several railway companies continuing to make their fares to London too high for the members of the various choirs to pay. The consequence was that a very large proportion of the provincial contingents that a few years ago came up to the festival held at the Crystal Palace had to abandon the work, so far as the festival is concerned. The great stimulus to work has doubtless had its effect upon the many choirs, and must have a lasting impression for good upon all the members. In spite of high fares several new choirs within short distances of London threw in their lot with us, with the result that, though we lost many familiar faces, yet our numbers were in excess of those of the year before by about seven hundred voices.

A strong effort had been made during the winter months to interest choirs in and around London in our work. A very successful meeting was held in January, at the Baptist Mission House, when there was a good attendance. Speeches were made by the officers of the Union, the Rev. E. Cornwall Jones, and others, and an excellent programme of music provided by Mr. W. C. Webb, A.R.C.O., and his friends. Several members of the Committee afterwards visited outlying places, and by these means a larger number of members were obtained in the London area than when we had so great a number of singers from distant parts. One thousand more books were ordered than in the previous year.

The Festival took place on June 13th, which unfortunately was a very wet day; but it should be put on record that we were favoured with thirteen fine ones in former years, the fourteenth and fifteenth alone being wet. This change in the weather had some effect upon the general attendance, yet we had an audience of just under ten thousand visitors (not counting the choir), although the rain poured heavily all the day through.

The Choral Competition took place in the morning; seven choirs entered, and Mr. Josiah Booth, who acted as judge, awarded the prizes to the Reigate Congregational Choir in Class B (small choirs), and the Lewisham Congregational Choir for Class A (large choirs). Mr. J. P. Attwater, F.R.C.O., gave an attractive organ recital during the afternoon prior to the mass concert.

In the evening a performance was given in the concert room of Mr. J. Allanson Benson's harvest cantata, "Praise the Lord, and call upon His Name." This was followed by a miscellaneous programme.

The balance sheet will reveal the fact that expenditure has again overtaken revenue. This arises from your Executive having persevered in carrying out the work of the Union on the same lines as in those happier days when the railway companies gave singers better terms than the ordinary excursionist. The present conditions therefore are less favourable to economic working.

Doubtless the efforts of the Union will continue to prosper in Greater London and the suburbs, and a fuller income would then readjust our finance. If this is not done then some means must be found of adapting our expenditure to our income. There is still a balance in the bank to go on with, and a large reserve of enthusiasm at the back of the executive, to help them to still uphold what has been created, and to further extend the usefulness of the Union.

T. R. CROGER.
Hon. Secretary.

October, 1903.

Mr. Croger, as Treasurer of the Union, then presented the financial statement.

In moving the adoption of the report and balance sheet, Mr. Minshall congratulated the Union on the increase of membership to the extent of 700 new singers, and trusted that a like increase may mark next year also. The "missionary effort" had been successful in raising the numbers joining, and the result was a source of satisfaction. The action of the railway companies in cutting off all distant country choirs was, of course, against the welfare of the Union, but efforts were again being made to secure a reduction in the price of singers' tickets. Mr. Croger was the Chairman of the Choral Festivals Committee, and if geniality, tact, and a pleasant manner were likely to succeed in changing the policy, Mr. Croger was possessed of all three, and was therefore the man for the purpose.

Mr. Dean, in seconding the adoption of the reports, did not lose heart at the smallness of the cash balance. The object of the Union was to do good and not to hoard cash. Mr. W. C. Webb, A.R.C.O., supported the adoption in a short speech.

The scrutineers, Messrs. Ainger and Dean, then reported the result of the election of the Executive Committee. The following gentleman were elected members of the Committee for the ensuing year: Messrs. F. W. Ainger, A. S. Allbrook, C. E. Blackbourn, W. Bryant, H. Clark, W. E. Coe, A. L. Cowley, C. A. Cramp, W. Dean, E. S. Goodes, C. W. Harris, A. J. Hawkins, C. Hunt, G. E. Jones, G. H. Lawrence, Fountain Meen, F. Merry, C. Rowley, C. E. Smith, Edgar Smith, H. Tate, Alexander Tucker, S. W. Tucker, F. S. Turney, W. C. Webb.

Mr. T. R. Croger recapitulated some of his recent experiences with the obdurate railway companies, and he found that while many were inclined to go

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back, two or three powerful companies would have none of it, and stood out against any alteration.

The Chairman then asked for expressions of opinion regarding the difficulties of finance—the balance being but £18. Mr. Croger was ready with various suggestions, which were received without comment, although they were later on discussed. Mr. C. W. Harris thought that soloists might be dispensed with, but it was pointed out by the Secretary that each year soloists were encored—a sure sign of appreciation. Mr. C. E. Smith thought the choir had good work to do in the 80 pp. programme, and was against curtailment. He hoped the "missionary effort" might be repeated.

It was suggested that the choir competitions might be dropped, but it was urged that the educational value was so great that it would be extremely undesirable to discontinue them, and it was advisable to continue if at all possible.

Mr. A. L. Cowley said, strongly, "Go on" should be the motto. Good work was being done, and there was no ground for charges of extravagance. For many years the Union had no balance at all, and did good work. The aim should be to keep up the standard of excellence, and additional support would doubtless follow. The orchestra was very good, and not to be matched at its price, which was no more than a small orchestra with one rehearsal cost for an oratorio performance in the suburbs. Variety being a necessity in the programme, soloists and orchestra must be retained. "Proceed vigorously along lines already laid down," was Mr. Cowley's final word.

Mr. Fountain Meen thought the case might be met with only one soloist, and Mr. Webb also supported the retention of the soloists. In a long programme without relief the chorus tired, and, through lack of technical knowledge and misuse of the voice, the singing towards the end would be bound to deteriorate.

Mr. Minshall summarised the various criticisms, and promised a favourable consideration thereof by the Executive Committee.

Mr. Webb moved a vote of thanks to the Secretary and Treasurer, Mr. Croger, and Mr. E. S. Goodes seconded. Mr. Goodes said he could hardly trust himself to speak all his appreciation of Mr. Croger's invaluable services, but trusted that many years of usefulness were before him. Mr. Croger's few words of acknowledgment were marked by his usual self-effacement. Votes of thanks were also passed to the President, acting Secretary, and Chairman of Committee. The Secretary reported that the date for the next Festival had been fixed for Saturday, June 4th.

We understand there are a few 1903 books of music still left, which are to be disposed of at a very cheap rate. Choirs needing an excellent selection of sacred and secular pieces at bargain prices should apply to the Hon. Sec.

NONCONFORMIST CHOIR UNION.

Treasurer's Cash Account, 1902-3.

Receipts.

	£	s.	d.	£	s.	d.
To Balance at Bank				53	2	11
„ Received for Books ..	254	8	0			
„ Entrance Fees for Competitions	1	15	0			
„ Railway and Seat Tickets	73	5	11			
„ Personal Members ..	1	7	6			
				330	16	5
				£383	19	4

Expenditure.

	£	s.	d.	£	s.	d.
By Hire of Halls	9	12	0			
„ Postages, Carriage, and Telegrams	27	8	7			
„ Band and Vocalists ..	21	14	6			
„ Gratuities	1	1	0			
„ Printing and Stationery	25	18	6			
„ Hire and Purchase of Music	7	18	0			
„ Books	160	11	2			
„ Hotel and Travelling Expenses at Rehearsals and Meetings	9	3	3			
„ Railway Tickets and Reserved Seats ..	67	9	6			
„ Clerical Assistance ..	21	0	0			
„ Badges	0	12	0			
„ Prizes and Cost of Competition	13	8	6			
				365	17	0
„ Balance at Bank				18	2	4
				£383	19	4

T. R. Croger, *Treasurer.*

October 20th, 1903.

We have examined this account with the Books, Pass Book, and Vouchers, and find it correct.

George H. Lawrence
A. J. Hawkins } *Auditors.*

October 19th, 1903.

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Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. D. Reid.

METROPOLITAN.

CAMDEN TOWN.—The annual Harvest Festival at Park Chapel was celebrated on October 18th, the preacher for the day being the Rev. G. T. Sadler, of Wrexham. The choir previous to this event had somewhat dwindled in numbers (the fact of being without a settled pastor accounting in some degree for this decline). A special effort, however, was made for this occasion, and the choral work was most successful in consequence. The enthusiasm of the choir was shared by the congregation, with the result that the usual Harvest hymns were sung with a brightness and decision which has not been heard at Park Chapel for some time. In the evening "For the beauty of the Lord" (No. 27, C.C.H.) was entered into with much spirit, and the men's voices were heard to advantage in the unison verses of "Praise, my soul, the King of Heaven" (No. 10, C.C.H.). The anthem in the morning, by the choir, was "The earth is the Lord's" (A. Hollins), and was rendered in very fine style. In the evening "Praise the Lord, O Jerusalem" (Maunder) was a special success. The soprano solo was taken by Miss A. Kindell with much feeling and expression. The difference between the *ff* and *pp* parts was exceptionally well marked, the *pp* parts being unaccompanied. In the morning the subject of Mr. Sadler's sermon was "The Law of Reciprocity," in which he showed that to him that gives, to him shall be given, the same law applying to the moral realm as to the natural world. The success of the choir has given the officers much encouragement, and a special effort is now being made to perform Arthur Berridge's "Love of God" before Christmas. Recalling the old maxim, "Nothing succeeds like success," even the organist, Mr. W. Barnes, shone with more than usual brilliancy in both voluntaries during the offertories, closing the day with a very fine composition, in which he proved himself master of his instrument.

CLAPHAM.—The Harvest Thanksgiving services in connection with Grafton Square Baptist Church were held on Sunday and Monday, September 20th and 21st. The interior of the building was tastefully decorated by willing workers, while a fine display of the products of the harvest occupied the lower platform under the pulpit. The preacher at the morning service was the Rev. J. B. Evans, of Balham, who delivered a thoughtful and edifying sermon from the words, "I am the Bread of Life." An address to the young was given in the afternoon by the Rev. E. Henderson, and a large congregation assembled in the evening to listen to a splendid sermon by the pastor of the church, Rev. T. Hanger. Although there was no special music at either of the services, the well-known hymns which had been chosen were sung with enthusiasm and heartiness by the congregations, led by a good choir. The services were continued on the following day, commencing with a fruit tea, to which about 150 persons sat down. This was followed by a meeting held in the church, when the chair was occupied by W. Vinson, Esq., addresses being delivered by Revs. Bevill Allen and Edward Last. Miss Ettie Spice, a rising local soprano, very effectively rendered "From mighty Kings" and "I know that my Redeemer liveth." The church had set before themselves the task of removing the debt on the new organ, which amounted to £30, and at the close of the Monday evening service the pastor announced that the desired object had been attained. In connection with the above event a Thanksgiving service was held on Sunday, October 11th, when a special sermon was preached by the pastor, in the course of which he gave a brief outline of the history of the events which resulted in the purchase of the organ, and saying that it was something to be very thankful for, that the instrument had been paid for in so short a time. During the evening the choir rendered in fine style the anthems "I will lift up mine eyes" (Clarke Whitfeld), and "Open to me the gates" (G. F. Adlam), the solo in the latter being taken by Miss Pycock.

HIGHBURY.—On Sunday and Monday, the 11th and 12th ult., Harvest Thanksgiving services were held at the Highbury Hill Baptist Church. The church was tastefully decorated with foliage and flowers. On Sunday the special anthems were Maunder's "While the earth remaineth" (solo by Miss Winifred Jenkins), and the same composer's "Sing to the Lord of harvest," Dr. Ferris Tozer's "Sing unto the Lord with thanksgiving," and Dr. Vincent's "The eyes of all wait upon Thee" (solo by Miss M. E. Staple). Appropriate hymns were sung, and suitable sermons to the occasion preached by the pastor, Rev. W. Stevenson. On Monday a Festival service was held, at which a chorus of sixty voices, composed of Highbury Hill B.C., and High Cross C.C. Choirs, rendered Mendelssohn's Ninety-fifth Psalm, and Schubert's "Song of Miriam." The attack and finish were very satisfactory. The rendering of the dramatic effects in the Schubert choruses, hard though they are to sing in tune, owing to the chromatic character of the progression, is a testimony to the earnest and assiduous work of the singers. Miss Winifred Jenkins sang the solo part and attacked the difficult intervals with well-studied certainty. In the 95th Psalm Mr. R. A. Kingston sang the tenor solo music in good style, and deserves a high compliment for his careful study of the part. The choruses in this work were, with one exception, excellently sung, the fugal entries being steady and effectively made. Miss Jenkins and Miss Lily Hunt sang the duet "In His hands are all the corners of the earth" with taste and sweetness, the entwined parts being excellently sustained and brought to a delicate finish. The pastor presided, and took the opportunity to commend the union of choirs for festival purposes, remarking that such co-operation must result in the improvement of worship music. Mr. Arthur Berridge conducted. Mr. Harold E. Darke accompanied. Mr. E. S. Darke, of High Cross, played the voluntaries.

KENSAL RISE.—Very successful Harvest Festival services were held at Queen's Park Congregational Church on October 4th. The anthem for the morning was Barnby's "O Lord, how manifold." Extra music was given at the evening service, which opened with "Lord of all power and might" (Minshall), Darnton's "I will sing of the mercies of the Lord" was exceedingly well sung by the choir as the

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anthem, and during the collection one of the choir gave an excellent rendering of Facer's new tune set for "He saw the wheatfields waiting." Dr. J. Lawson Forster preached appropriate sermons. The evening service closed with the "Hallelujah Chorus." Mr. Thomas E. Wade (of Borough Road Baptist Church) had charge of the musical arrangements. On the following evening Mr. E. W. Partridge, of South Norwood, gave an organ recital, assisted by Miss Frances Lake, Messrs. Ben Thomas, Llewellen, and others.

SOUTHWARK.—Harvest Festival services were held at the Borough Road Baptist Church on September 29th, sermons being preached by Rev. Lewis C. Hammond, pastor. Special music by the choir was rendered, and in the evening the entire music portion was taken by the rendering of a cantata by Mr. A. Berridge, entitled "The Harvest Song of Praise," being interspersed by the usual devotional portions. Mr. A. Norman was the organist, and the soloists were Miss F. Morgan and Messrs. Taylor and T. E. Wade (the choirmaster).

STREATHAM.—Harvest Thanksgiving services were held at the Wesleyan Church on Sunday, October 11th. Sermons appropriate to the occasion were preached in the morning by the Rev. Joseph Reynolds, and in the evening by the Rev. J. Courtenay James. The beautiful interior of the church was tastefully decorated with corn, fruit, and flowers. The morning service commenced with "All people that on earth do dwell," in place of the usual Introit. The Venite and Psalms were sung to chants by Barnby, Booth, and Humphreys. Tallis' Festal responses were used, the Te Deum was Winchester in F, and the Jubilate, Dale in D. For the anthem "Blessing, glory, wisdom, and thanks" (Tours) was given, and Stainer's "Sevenfold Amen" was sung at the conclusion of the service. In the evening the anthems were "Sing, O Heavens" (Sullivan) and "O Lord, how manifold are Thy works" (Barnby), the tenor solo in the former being well rendered by Mr. Patston. The Magnificat was sung to Maunder's tuneful setting in C. Before the Benediction was pronounced the large congregation were requested to join the choir in the "Hallelujah Chorus," and many responded to the invitation, a hearty outburst of song being the result. The Vesper verse, "Lord, keep us safe this night," brought the services to a fitting conclusion. Mr. William E. Coe, the organist and choirmaster, presided at the fine three-manual instrument, which has recently been brought up to date by having the tubular-pneumatic action fitted throughout, and electricity used for blowing purposes. The choir are to be congratulated on the success of the day, their singing being all that could be desired.

TOTTENHAM.—Harvest Festival services of a decidedly successful character were held at the High Cross Congregational Church on Thursday and Sunday, September 24th and 27th. The preacher on Thursday was Rev. W. H. Edwards, B.A.; and on Sunday, both morning and evening, Rev. E. Cornwall Jones. The church was beautifully decorated with flowers and fruit, a new feature which greatly enhanced the effect being a series of arches crossing each of the aisles. Each evening the choir and a strong orchestra rendered Mendelssohn's "Come, let us sing," and Schubert's "Song of Miriam" in a very creditable manner, the Sunday evening rendering being particularly good. Miss Minnie L. Cowley's singing of the soprano solos in both works was excellent, and much appreciated; Miss Ethel Howe joined her in the duet "In His hands" with good effect. The tenor solos in Mendelssohn's work were well sung by Mr. R. A. Kingston, of Highbury Hill. The choruses of both works were sung with correctness and ease, and reflect great credit on Mr. Ernest A. Cowley, the choirmaster. The orchestra, with Miss E. C. Haynes as leader, and effectively backed up by Mr. Ernest S. Darke at the organ, deserve a special word of praise. The church would not hold all who sought admission on Sunday evening. The collections were good.

WIMBLEDON.—On Sunday, 27th September, the Harvest Festival services took place in Cottenham Park Wesleyan Church, the morning service being conducted by Mr. A. Trim, of Wimbledon, and the evening service by Mr. Sutch, of Clapham. The church had been tastefully decorated for the occasion. The attendance at the evening service was one of the largest in the history of the church, a large number standing throughout the service. Special music was given by the choir, under the direction of Mr. R. H. Chandler, in addition to the usual harvest hymns. In the morning the well-known anthem, "O Lord, how manifold are Thy works" (Barnby), was rendered with great spirit by the choir. In the evening, the anthem, "Sing to the Lord of harvest" (W. Lane Frost), and the solo and chorus, "Is it not wheat harvest" (F. C. Maker), were given. The soprano solo in the latter was admirably rendered by Mrs. A. Cutler, in fact it was a musical treat not often heard in a small church. The choir gave a splendid account of themselves, their attack being especially good, leaving nothing wanting in time and expression, throughout the day, from a musical point of view. On the following evening (Monday) the harvest cantata, "Ruth" (Guest), was rendered, the soloists being Mrs. Cutler (soprano), Miss Thompson (mezzo-soprano), Mrs. Way (contralto), Mr. Bond (tenor), and Mr. Geo. Blackman (bass).

PROVINCIAL.

BEXLEY HEATH.—On Tuesday, the 6th October, notwithstanding the most unfavourable atmospheric conditions prevailing, a goodly company assembled in the Chapel Road Lecture Hall at the opening meeting of the session of the Temperance Guild, in connection with the Congregational Church. An address by the Rev. James Geddes enforced the urgency of continued effort in the rescue of men and women who had fallen under temptation, and of using every good influence whereby the young may avoid the snares and pitfalls which surround them on every hand. During the evening an excellent rendering of Benson's new cantata, "Praise the Name of the Lord," was given by a choir of thirty-five voices, under the direction of Mr. Francis Adams. The choir evidenced good training, the expression and precision throughout being very good. The solos were taken by Mrs. Sanders, who interpreted the music in such a manner as to merit the warm approbation of the audience. The second part of the musical programme consisted of the following solos: "The Garden Blest," Mrs. Ryland; "The Meeting of the Waters," Miss Owen; "Daddy," Miss Willis; "Glory to Thee, my God, this night," Mrs. Sanders; "The King of Love," Mr. Robinson; and "Queen of Angels," Mr. Gower; the accompanists being Miss F. Hide and Mr. A. B. Arnold, at the piano and harmonium respectively. The cantata by Charles Darnton, "Tidings of Joy," is to-

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be put in practice, with a view to its performance at Christmas.

DERBY.—The Harvest Festival services held at London Road Congregational Church have for a considerable number of years past been attended with no small amount of success, and the services this year—held on September 20th—were no exception to the rule. The Harvest sermon was preached in the morning by the Rev. J. Pandy Williams, pastor, whilst the afternoon and evening services were taken exclusively by the choir. The service in the afternoon was well attended, and the evening was devoted to a repetition of the items. The Introit of Beethoven's, "The Heavens proclaim Him," opened the service, after which the good old congregational hymn, "All people that on earth do dwell," was heartily sung by the immense congregation. "Praise the Lord, O Jerusalem" (Maunder), was first rendered by the choir, the marks of expression and the attack forming a commendable part of an altogether good rendering. "He shall feed His flock," and "Come unto Him," from the "Messiah," were rendered by Miss Spencer and Mrs. Berry respectively. The anthem "I will give thanks" (Barnby) was next given by the choir, and the quartette, though commenced a shade under pitch, was afterwards nicely taken by Mrs. Berry, Mrs. Woods, Mr. Bradley, and Mr. Quiningborough. The recit "And God said," and air "With verdure clad," from the "Creation," were rendered with conspicuous ability by Miss Bernice Woods, A.R.C.M., A.L.C.M. "The Heavens are telling" furnished plenty of scope for the vocal powers of the choir. Selections from Rossini's "Stabat Mater" formed the concluding items of the programme. The charming music of the chorus, "Stabat Mater Dolorosa," was rendered in a very finished manner, and the quartette was taken by Miss Woods, Mrs. Woods, Mr. Bradley, and Mr. Sturgess. "Pro Peccatis" found in Mr. Edgar Frearson a capable exponent. The air and chorus "Inflammatus et Accensus" formed the concluding item. The solo part was ably sustained by Miss Bernice Woods, whose rendering of the difficult music was very fine, and merited high commendation. It would ill befit to close this report without paying a tribute to Mr. J. T. Frearson, the organist and choirmaster. The efficient state of the choir redounds greatly to his credit, and his playing was all that could be desired.

HAWKHURST.—The annual Harvest Festival services were held in the Wesleyan Church on Sunday, October 4th, when special sermons were preached by Mr. Jesse Russell, of Ninfield, the church being very tastefully decorated with the fruits of the season, etc. Suitable hymns were sung, and the choir gave (under the direction of Mr. Trowell) the anthem "Oh, praise the Lord." In the afternoon a special musical service was given, solos being given by Mrs. Gurr, Misses A. Chatfield and Smith, and Messrs. Reynolds and Chatfield. On Monday evening, October 5th, the festival was continued, when a Service of Song was given by the choir and friends, entitled "Amongst the Corn." The chief soloists being Mrs. Gurr and Mrs. Phillipson. The connective readings, given by Mrs. Phillipson, were very appropriate, and the musical part was well sustained, Mr. E. Williams lending valuable assistance as flautist. The organist, Miss A. Chatfield, accompanied the soloist with her usual taste and skill. The whole service was conducted by Mr. W. E. Trowell.

KING'S LYNN.—On Sunday, October 4th, and the following Monday, Harvest Thanksgiving Services were held at Tower Street Wesleyan Church, when sermons were preached by the Rev. Joseph Broadhead, of Norwich. There were good congregations. In the morning, the choir sang Button's anthem, "Hearken unto this." The tenor and soprano solos were taken by Mr. Hubert Springall and Mrs. Kendrick, respectively. On the whole, the anthem went well. The bold opening unison passage, "Hearken unto this," by tenors and basses, was finely rendered. In the evening, the somewhat lengthy anthem, "Lo! Summer comes again" (Stainer), was sung and was repeated on Monday. In this, the "leads" were correctly taken, the time changes well brought out, and the marks of expression observed. Mr. Kendrick, the choirmaster, is to be congratulated on the performance of this noble piece of music. At the close of the morning service, Gounod's Fourfold Amen (No. 1), was given; in the evening, Stainer's "Sevenfold." To a listener at the far end of the Church, the fine harmonies and shades of expression of this Amen came in all their fulness. During the day, some of the tunes sung were, "St. George," "Grafenberg," "Luther's Chant," and "Censorinus." "Censorinus" (Dr. Mann), to the hymn, "Earth with all her thousand voices," and "Grafenberg," to "We plough the fields," gave fine opportunities for congregational singing.

LEICESTER.—The Primitive Methodists of Belgrave ought to prize such an enthusiastic and capable musician as Mr. G. E. Hilton, for he is ever on the alert to make more attractive the musical part of their ordinary services, and to arrange, at intervals, for the rendering of sacred cantatas, with orchestral accompaniments. Several works of this class have been given under his direction, and on Sunday afternoon, October 4th, Darnton's "Abraham" was performed for the first time in Leicester. The cantata, which is divided into seven sections, "The Wanderer," "The Choice," "The Covenant," "The Doom of Sodom," "The Promised Son," "The Trial," and a Conclusion, contains thirty-three numbers. The music is throughout melodious, the harmony shows the hand of a scholar, and the vocal parts are interesting and effective. Not only are the members of Claremont Street Primitive Methodist Church fortunate in having so competent a gentleman as Mr. G. E. Hilton in charge of the choir, but are highly favoured in having as members of it so admirable a trio as Miss Alberta Ainge (Mrs. S. Rogers is a member of Belgrave Gate P.M. choir), Mr. W. E. Lloyd, and Mr. T. Patrick, who rendered the solos in the cantata. The soprano, Miss Ainge, had only one solo, "Now the Lord had said unto Abram," to sing, but in this and a number of recitatives she displayed a surpassing degree of vocal intelligence. Mrs. Rogers (contralto) gave the solo, "He that dwelleth in the secret place," in a sympathetic, impressive manner. Mr. Lloyd scored a veritable triumph in his singing. He has an excellent voice, produces a pure tone, and sang his solos very meritoriously. Mr. Patrick is generally recognised as an able, painstaking basso, who wisely aims at producing quality and purity rather than power of voice, and in this work he sang with commendable skill and taste. The choristers (Claremont Street and Belgrave Gate united choirs) reflected considerable credit on themselves and honour on their conductor (Mr. Hilton) by their effective execution of the choruses. The whole performance was a great success.

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LIVERPOOL.—The Harvest Festival in connection with the County Road Wesleyan Church, Liverpool, was held on Sunday, the 27th of September. The church is one of the largest in the North end of Liverpool, and has for years past held a good reputation for an efficient musical service. There were excellent congregations present, morning and evening, the church being crowded at the latter service. In the morning, the anthem "Sing to the Lord of Harvest" (Maunder), was rendered by the choir, augmented for the occasion to thirty-five voices, Mr. J. M Rigby, a young baritone of much promise, taking the solo. At the evening service, Simper's setting to the Magnificat, and the anthems "While the Earth Remaineth" (Maunder), and "Angel Voices" (King Hall), were sung in a delightful fashion by the choir, who gave splendid attention to expression and phrasing. In the last-named anthem, the solos were taken by Madame Lilian Walsh, the soprano leader of the choir, a most capable soloist. Mr. Richard Aughton, the recently appointed organist and choirmaster of the church, presided at the organ, and amongst his Voluntaries we noticed Pastorale in E (Lemare), "The Answer" (Wolstenholme), "Serenata" (Braga), and "Festive March" in D (Smart). The organ is a two-manual one built by Whiteley, of Chester, in 1893. The Festival was continued on the following Thursday evening, when a choir of fifty voices gave a most effective rendering of Gaul's Cantata, "Ruth," under the baton of Mr. R. Aughton. Mr. J. Parry-Lamble, of Bootle, presided at the organ, and Mr. Mark R. Preston at the piano in a most acceptable manner. The choir was well-balanced throughout, and the light and shade in the earlier choruses were well-marked. The Wedding Chorus and the grand Finale, "Rejoice, for blessings round us fall," were sung with a precision and enthusiasm that left little to be desired, and received hearty applause from an appreciative audience. The solo parts were rendered in a most able and tasteful manner by Madame Lilian Walsh (Ruth), Miss Bessie Kershaw (Orphah), Miss Annie Herriott (Naomi), and Mr. J. Marsden Rigby (Boaz), and altogether the performance was one of distinct merit, reflecting great credit upon the conductor, whose efforts in connection with the Festival met with well-deserved success.

PLASHET.—Large congregations gathered on Sunday morning and evening, September 20th, at Plashet Park Congregational Church on the occasion of the Harvest Festival. The preacher at both services was the Rev. Philip Barnes, the first minister at the church. The church was profusely and tastefully decorated by the members of the Christian Endeavour, assisted by the members of the choir. Special music was rendered at both services by the choir and orchestra under Mr. C. B. Grant. In the morning the anthem was "O worship the Lord," and in the evening there were two, "While the earth remaineth" and "Praise the Lord, O Jerusalem." Miss E. Potton took the solo in the second anthem. The festival was continued on Monday evening, when the choir rendered Berridge's cantata, "The Love of God." The tenor solos were taken by the conductor, Mr. Grant, other solos by Miss Oakey, Miss E. Potton, Miss Wager, Miss Ida Spenceley, Miss Phillips, and Miss Crick. There was also a quartette by the Misses Oakhill and Wager and Messrs. Scotton and Davey, and another by the Misses Spenceley and Phillips and Messrs. Harrop and Phillips. Miss N. Phillips and Miss L. Boyce sang the duet. Mr. Bernard Brown presided at the organ, and Miss Belson at the piano. There was an unusually large audience, and the cantata was rendered splendidly. It was a better-class piece than has usually been given there, and great praise is due to Mr. Grant for the manner in which he has trained the choir.

SEVENOAKS.—On Tuesday and Wednesday, the 13th and 14th ult., the Sevenoaks Circuit of the Wesleyan Church held their third annual Choir and Solo Competition. Mr. Sidney Edwards, conductor of the Sevenoaks N.C.U., and organist of the Wesleyan Church, is the secretary. Mr. Arthur Berridge was the adjudicator on this occasion. Class A is open to church choirs in the circuit, other than Sevenoaks Town. There were four entries, viz.: Chelsfield, Cudham, Ighham, Plaxtol. The first prize was won by Plaxtol; second, Cudham; third, Ighham. The competing choirs had to sing Chadwick's "Praise ye the mighty God," and to learn nine hymns from the Wesleyan Hymnbook, of which they were required to sing three selected by the adjudicator. The other choral class is F, which is open to S.S. children limited to eight singers. There were four entries in this class, viz.: Chelsfield, Cudham, Ighham, and Plaxtol. The first prize was won by Ighham; second, Chelsfield; third, Cudham. Class B is a solo class, and is open to all voices from country choirs, sopranos and altos to sing "Sleep, gentle sleep," and tenors and basses O. Barri's "Ready and Steady." There was seven entries, the first prize being awarded to Mr. E. Waghorn, of Ighham; second, awarded between Miss Saunders and Mr. W. Ashby, both of Plaxtol; third, Miss Yeates, of Chelsfield. Classes C and D (solo) were open to sopranos and altos, and class E to tenors and basses of Sevenoaks choir. Under the first letter came singers who have sung in public more than three times. The tests were: soprano, "Roses and Lilies" (Noel Johnson), and "Looking Beyond" (Blumenthal); alto, "Fame the fiddler" (Molloy). Each competitor had to sing a hymn tune at sight. There were four entries. 1st, Miss Florrie Kay; 2nd, Miss Ethel Dunn. Class D comprised singers of Sevenoaks Choir, who had *not* sung in public more than three times. The tests were R. Steggall's "Jesu, Lover of my soul" and Hullah's "Three fishers," each competitor to sing a hymn after it had been played over once. There were seven entries. 1st, Miss A. Peacock; 2nd, Miss Want. Class E tenors had to sing Tricket's "I give Thee all" and basses "Out of the deep" (Lohr) each to sing a hymn tune after it had been played over once to them. There were seven entries in this class. 1st, Mr. H. Skinner; 2nd, Mr. W. Spencer; 3rd, Mr. G. White. After the competition on Wednesday evening there followed a sacred concert in the church, at which, beside Mrs. Eldred, Miss Young and Mr. Watkins, special soloists, the prize choirs sung their test pieces. These contests excite considerable interest in Sevenoaks and district, and the ministers who spoke at the meeting testified to the improved singing noticeable in the Circuit since the institution of the competitions. This must have been very gratifying music to the ears of Mr. Edwards, who inaugurated the contests three or four years ago.

TUNBRIDGE WELLS.—The Harvest Festival services in connection with Emmanuel Church were held on Sunday and Monday, September 27th and 28th, and attracted very large congregations. At the Sunday services two eloquent sermons suited to the occasion were preached by the Rev. W. H. C.

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Palmer, the pastor, and two anthems and other appropriate music were sung by the choir, Mr. Joseph Holland giving a very beautiful rendering of Mendelssohn's "If with all your hearts" at the evening service. The service on Monday consisted principally of music, the choir having been augmented for the occasion. The first and third parts of the service were made up of miscellaneous works, and included Mozart's "Gloria" (12th Mass), Haydn's "Achieved"—2nd chorus (Creation), Nicholl's "Pilgrims of the Night," R. Smart's "Praise the Lord, O my soul," and other anthems, all of which were rendered in a style which reflected great credit on those in charge of the service. The rendering of the chorus "Achieved" was perhaps one of the most effective items that have ever been sung at the church. Miss Mabel Calkin sang "With verdure clad" (Haydn), and "I will extol Thee" (Costa), in a style which left nothing to be desired, and Miss May Jones was effective in both her solos, Liddle's "Abide with me" deserving special mention. Mr. Holland gave an excellent rendering of the "Chorister" (Sullivan), and Mr. Percy Prior, the organist and choirmaster, played as an organ solo Lemare's lovely "Pastorale in E." The second part of the programme consisted of Spohr's "God, Thou art great," and the choir were equally successful in their rendering of this. The solos were well taken by Miss Mabel Calkin, Miss Lilian Johnson, Mr. Joseph Holland, and Mr. Geo. Shoebridge, the duet "Children pray," sung by Miss Johnson and Mr. Holland, being especially appreciated. On Sunday, October 4th, a sermon on "Macedonia" was preached to a large congregation, and the choir sang Rossini's "To Thee, great Lord" in an impressive manner. On Sunday, October 11th, and Wednesday, October 14th, the pastor's anniversary services were held, Stainer's duet "Love Divine" being sung by Miss Jones and Mr. Holland, and Mendelssohn's "How lovely are the messengers" by the choir, at the Sunday evening service. Previous to the meeting on Wednesday a short musical programme was given, including songs by Miss Alice Jones and Miss May Jones, organ solos by Messrs. Prior and Raiswell, and a violin solo by Miss Eileen Corry.

WHITLEY BAY.—The Harvest Thanksgiving services were held at the United Methodist Free Church on Sunday, October 4th. The church was tastefully decorated by members of the congregation, who had evidently taken great interest in their work. The pastor, Rev. Bruce W. Rose, occupied the pulpit morning and evening, and delivered appropriate sermons, he also gave a short and instructive address in the afternoon. Jackson's "Te Deum" and an anthem by E. V. Hall, "Praise, O praise our God and King," was given at the morning service. In the afternoon Dr. Garrett's "Harvest Cantata" was well rendered by an augmented choir. At the evening service Miss Beatrice Buckley gave Gounod's "Entreat me not to leave thee," and Cowen's "The Gift of Rest" with exquisite taste. The choir sang effectively the anthems "O sing unto the Lord" (Lloyd), and "Praise the Lord, and call upon His name" (Elvey). Mr. F. Foster (the organist and choirmaster) presided at the organ, and in addition to accompanying all the services played the following voluntaries: Allegretto Grazioso (Tours), Harvest Thanksgiving March (Calkin), Postlude in B flat (J. E. West), Melody in A flat (Guilmant), Grand Chœur in A (Salome).

London Free Methodist Musical Union.

A VERY creditable rendering of J. Allanson Benson's Cantata "King Hezekiah," was given at Manor Chapel, South Bermondsey, S.E., by a contingent of the London Free Methodist Musical Union, on Monday, October 5th, 1903, under the conductorship of Mr. Fred C. Lelliott; Mr. Sydney Duerr presiding at the organ. The music was highly appreciated by a large audience, the principal solos being excellently rendered by Miss Nash (soprano), Mr. Davies (tenor), and Mr. C. H. Broomhead (bass.)

A further performance of the same work will be given under the same auspices at Paradise Road Church, Clapham, S.W. on Saturday, Nov. 7th.

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To Correspondents.

Owing to pressure, several "Echoes" are held over till next month.

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DURHAM.—(1) Yes. (2) Yes. (3) No.

The following are thanked for their communications: J. G. (Bideford, F. J. T. (Scarborough), E. R. (Neath), W. J. (Glasgow), W. T. B. (Luton), J. A. (Peckham), M. R. (Crewe), G. S. (Belfast), E. R. T. (Lewisham).

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6. Our decision in all matters relating to the competition shall be final.

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With the present issue we complete our sixteenth year. We may perhaps be allowed to take this opportunity of thanking our many friends in all parts of the country for their kindly interest in the JOURNAL. We hope that interest will still continue, and that next year our constituency may be extended. We are at all times glad to receive any suggestions from our readers for making the JOURNAL more useful.

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Organists requiring some pleasing and appropriate voluntaries for Christmas should see the November number of the *Organist's Magazine of Voluntaries*, which contains two pieces by Mr. W. H. Maxfield, Mus.Bac., viz. a "Pastorale," introducing a well-known carol, and a March, introducing "Adeste Fideles." Choirmasters needing interesting music for their choirs should apply to our publishers for their list.

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Local Choir Unions are now busy at their winter's work. We report in this issue successful concerts of the Manchester, Folkestone, and Dover Unions.

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Mr. August Manns has become Sir August Manns. He has certainly earned the honour, for during the last half century he has done excellent work in promoting good music. Though now well advanced in years, we trust the veteran musician may be spared for some time to come.

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Owing to the demands on our space this month, we are compelled to hold over several items of interest till January issue.

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Passing Notes.

ARISTOTLE held that the moral effect of flute tone was bad and exciting. That was a good many centuries ago, indeed, when flutes were still in a primitive state. But is the flute tone really so very different now? "What is worse than a flute?" somebody once enquired of a cynical friend. "Two flutes," was the immediate reply. This supports the Greek philosopher. I remember hearing a story of a well-known composer of comic opera, who created much amusement at a rehearsal by telling the players that madness was always depicted by the flute. I am certain that madness is often caused by the flute, especially if the flautist is an industrious person and lives in a jerry-built flat. And that is why I deplore the advice of an eminent medical man, who tells people that if they can't take exercise in walking, they can find an admirable substitute in the practice of the flute. "The instrument least detrimental to the health of aspiring musicians is the flute," says this authority. The statement implies that the practice of certain other instruments is injurious to the health. It would be interesting to know what they are. At any rate, I hope there will be no general following of the medico's counsel. To have one's neighbourhood possessed by assiduous tootlers would be too terrible.

I am not very enthusiastic about Mr. August Manns having been created "Sir." There is really no distinction in being knighted nowadays. Indeed, the distinction is in *not* being knighted. When brewers and ham and egg merchants are made "Sirs," we may well say of the title what Handel said of the Oxford Mus. Doc. degree—it is "that which de blockhead wish." I myself know a "Sir," who speaks of Scott's *Novels*, and the sword of "Damicockles"! Yet people play the toady to these ignoramuses. I had much rather that the eminent Crystal Palace conductor had remained plain "Mr.," as Best and Gladstone did, as Chamberlain, Morley, and many more good men and true do, "in spite of all temptations." I am certain that if I were offered a knighthood (I never will be!) I should decline it with thanks. Tennyson said he would have gone to the grave plain "Alfred," but "for the boy's sake." All the same, if Mr. Manns thinks it an honour to be knighted, no one better deserves the honour.

Mr. Vernon Blackburn is concerned about the future of the music of the Gael. He thinks, in fact, that it has no future—at any rate, no such future as that which is likely to be enjoyed by the national music of Germany, of Russia, of Austria-Hungary. How does he know? I am not a perfervid Scot, but I am prepared to argue that the national music of Scotland is as characteristic a product as the national music of any other country whatsoever. Mr. Blackburn says it does not appeal to him. Very likely; he is an Englishman, and can't be expected to enter into its spirit. At any rate, he is wrong in describing it as all sadness and gloom. Much of it is in the minor key, certainly. But so is much of the music of Poland, and it has been shown over and over again that the Polish peasants are happiest when they sing in the minor key. It is all very well to talk of the "rain-weeping, sad-hilled country" as accounting for the alleged sadness of Scottish music. Mr. Vernon Blackburn was trained as a priest, and spent some time in the monastery at Fort Augustus. I suppose it does rain a good deal up that way. But there is no more rain in the Scottish lowlands than there is in England.

The *Musical Times* refers to the dog as a companion of musicians. I don't see why musicians should be signalled out. The "friend of man" surely appeals to everybody. "The more I know of men, the better I like dogs," said a French philosopher. Many of us could say the same from our own experience. Mr. John Morley was once called a dog by a political opponent (they do, and say awful things, these politicians!), whereupon the honourable gentleman remarked: "I have had the pleasure of knowing several dogs whom I place higher in the scale of moral being than some men." Of course: it is a mere truism. In truth, the *Musical Times* doesn't make much of the musicians and the dog. Wagner and his dog are mentioned; also Dragonetti and his "Carlo"; but that is all. Nobody believes in Schneizhofer and the mythical beast that possessed the gift of absolute pitch. Such tales are for the marines. You might as well say that the dog invented the barcarolle. I recall another musician's dog. When Haydn visited Bath in 1794, he spent some time with Ranzzini, the famous tenor. Ranzzini, he found, had erected a memorial tablet in his garden to his "best friend," otherwise his dog. "Turk was a faithful dog, and not a man," ran the inscription. Haydn at once used the words for a four-part canon. Yes, as Schopenhauer observed, if it weren't for the honest faces of dogs, we should forget the very existence of sincerity.

A correspondent writes to ask me if I approve of occasional unison singing in the psalms and hymns. I certainly do. The effect is excellent when the thing is done judiciously. Get a good choir, especially rich in male voices, to do, for example, Goss' "Praise, my soul the King of Heaven." Could anything be more striking? I generally have the first and third verses (always the third) of the 100th Psalm sung in unison. Look also at "When God, of old, came down from Heaven." I like to have the first and fourth verse of this hymn done in unison. The dramatic effect is particularly good. Similarly, look at "Lift up your heads, ye gates of brass." I generally take this verse in unison, sometimes the sixth verse as well. Of course the range of the melody sometimes prevents one from adopting a unison where he feels it would be effective; but on the whole the occasional unison is not heard so often as it might be.

J. CUTHBERT HADDEN.

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N.E. London Nonconformist Choir Union.

The season's work opened with a festival service at the Congregational Church, High Cross, Tottenham, on Thursday, November 12th. A short organ recital was given by Mr. Percival Langford (organist, Wesleyan Church, Tottenham) before the service, the following pieces being tastefully played:—Offertoire in B flat (Chauvet), Cantilena (Grison), and Andantino in D flat (Lemare). The choral items were mostly taken from this year's Festival Book. Mozart's fine Motett, "O God, when Thou appearest," was especially well sung, the solo passages being taken by Misses Daisy Bolton and Constance Cowley, Messrs. Andrew Hepburn and Edward Dean; also "O worship the King" (Nichol) and Sullivan's "Sing, O heavens." Two choruses from Handel's "Messiah," "And the glory of the Lord" and "Hallelujah," completed the programme. Welcome relief was obtained by the inclusion of two solos, rendered by Miss Daisy Bolton and Mr. Edward Dean, the former singing Gounod's trying solo, "O Divine Redeemer," very effectively; the latter gave with fine feeling and precision Handel's recitative and air, "For behold, darkness," etc. ("Messiah"). Four well-known hymns were sung, the congregation joining in heartily. The pastor, Rev. E. Cornwall Jones, gave an encouraging and helpful address, urging the singers to give of their best, and to support efforts made by such societies as the Nonconformist Choir Union, and also suggested that all should buy copies of The Nonconformist Musical Journal, and so obtain information of what was being done, and spread the knowledge abroad. He also referred in terms of the highest praise of the singing of the choir, which reflected great credit on all concerned. He hoped that more of these gatherings would be held, as they tended to raise the standard of worship music, and to elevate our thoughts to that which is highest and best. He congratulated the choir on their conductor, Mr. W. C. Webb, A.R.C.O. (organist and choirmaster, Downs Chapel, Clapton), and spoke of the proof of his ability being shown in the splendid singing they had listened to that evening. Mention should also be made of the excellent work done by the talented and rising young organist, Master Harold Darke, in the various accompaniments. The organist of the church, Mr. Ernest Darke, played two organ solos, that for the collection being F. E. Gladstone's "Allegretto," and Smart's march in G as the outgoing voluntary. Mr. F. Clarke, the hon. secretary, was indefatigable in attending to the numerous details, without which success is impossible. The following choirs took part:—Shoreditch Tabernacle, London Fields Primitive Methodist, Mare Street Baptist, Abney Congregational, Downs Baptist, High Cross Congregational, Woodberry Down Baptist, Tottenham Wesleyan, and Hampden Baptist (Hackney).

Obituary.

MR. RICHARD MARSHALL.

The London Sunday School Choir, which so recently lost its Council Chairman by sudden death in the person of Mr. Robert Foskett, has again suffered in a similar manner by the decease of Mr. Richard Marshall, the Deputy Conductor of its Festival Choir.

MR. RICHARD MARSHALL.

The sad event took place on November 11th. Mr. Marshall, who is unmarried, lived with his widowed mother, who kept house for him, to whom our sympathy goes out in her sad bereavement. Not feeling very well, and to please his mother, he went to his family medical adviser. Reaching the house, he inquired for the doctor, and on being told he was not at home, fell down dead.

Mr. Marshall, who was only forty-three, having been born on the jubilee of the late Mr. Gladstone's birth, endeared himself to a wide circle of friends by his kind-heartedness and his willingness to help others. He was of a very open-hearted, generous disposition, and, whether with children or his equals, never failed to make his genial personality felt.

He had for some fifteen years past occupied various leading positions in the London Sunday School Choir, which will not be readily filled again.

He was also connected with the Curwen Club, the Tonic Sol-fa College, the L.S.S.C. Choir Guild, the Co-operative Festival Choir, and the National Temperance Choral Union.

His remains, followed by some of his old comrades in song, were interred in Nunhead Cemetery on the 16th ult.

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Music at Tacket Street Congregational Church, Ipswich.

THE church at Tacket Street has the honourable distinction of being one of the earliest of the "Independent" churches formed at the time of the ejection of the Nonconforming ministers. During the first few years of its existence it was a "Presbyterian and Independent Church," but in 1686 the Independents hired a separate building, and called to the pastorate one of the heroes of 1662, Rev. John Langston, an ejected vicar from Gloucestershire.

In 1718 the church removed to Tacket Street, the building then erected remaining in use, a centre of consecrated effort and beloved of its children—until 1857, when the present handsome structure was erected.

A most interesting "link" with the past is the pulpit, which is the original one used by Rev. John Langston. Times have indeed changed since the first occupant preached to his Nonconforming hearers, and the periods of persecution which they endured are not to-day our portion. Yet the need for protest is still a potent force, and the present pastor, in the

MR. W. J. WIGHTMAN.

course of his sermon on Daniel and his three companions, described them as "passive resisters of a proper stamp." Shade of Langston, rest content! Although the structure has passed, the spirit remains, and the pulpit utters the same note of freedom.

Of the music in the olden days, we gather little. The old chapel had a precentor's seat below the pulpit, and there was no organ. In the present building, however, a very proper provision is made for the service of praise. Three years ago it was decided in connection with the Twentieth Century Fund to provide new vestries, remove the organ and choir seats from the gallery to the floor of the church, and erect a new Church Hall, with a seating capacity of about 200, called, in honour of the first pastor, the "Langston Hall." It is adorned with oil portraits of Mr. Langston and some of his immediate successors, the series being complete in one form or another in the church building.

An early arrival at the church (the service begins at the "compromised" time of 10.45) found the choir assembling in Langston Hall, from whence they issue "decently and in order" to take their seats in the sanctuary. The service commenced with a chant, on this occasion No. 58 (Congregational Church Hymnal), "Make a joyful noise." The choir singing was crisp, and the recitation even—features which were reproduced in the pews, the congregation joining in freely. After the Invocation, the Lord's Prayer was sung to a simple setting, a very devotional exercise. This was followed by hymn 540, Watts's "Sweet is the work, my God, my King," a fine hymn, sung in fine style. The anthem was Goss's "O Saviour of the world" (No. 111), too well known to need detailed description. It is sufficient to say that the choir sang it as it should be sung, making it a very vehicle of unuttered desire. The congregation stood silent during the singing of the anthem, and indeed it was a pleasure so to do, for no one could possibly listen to the beautifully balanced rendering of this exquisite gem without being moved to genuine admiration, no "point" being missed or over-exaggerated.

Following the lesson, hymn 626 was sung,—a "flower service" hymn, and probably included for the sake of the children present. The "offertory" is taken in the middle of the service, and a charming rendering of Mendelssohn's Allegretto from Sonata IV. was given by the organist, whose accompaniments to the former items had foreshadowed some such treat when his opportunity came. The hymn following (120), "My song is love unknown," is always a popular congregational hymn whenever sung (which is seldom). The congregation had a large share in making this hymn go well—it is evidently a favourite.

The sermon following was preached by the pastor, Rev. T. J. Hosken, who has a pulpit presence of a winning sort, which explains his popularity with his young people. The sermon, bright and interesting, was commendably

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short. The closing hymn was No. 176, "O come, O come, Emmanuel," with its jubilant refrain (*ff*) to each verse—"Rejoice, rejoice," etc. Here we were treated to a little freedom, the ladies taking one of the verses in unison, the male voices another, while the fourth verse (first four lines) was sung unaccompanied, the organ joining in at the refrain. The last verse, in full harmony, was a very effective close. Yet another surprise, Stainer's "Sevenfold" after the Benediction. This composition is often "done," but not so often sung as it should be. On this occasion the rendering was all that could be desired.

The evening service was the monthly "Young People's" fixture. It was appropriately opened by Chant 123, "Trust in the Lord with all thine heart." The "Lord's Prayer" was again sung. Hymn 616 ("Angel voices ever singing") was very heartily taken up. The hymn was written for the dedication of an organ, and "craftsman's art and music's measure" certainly (in the words of the hymn) combined to make worship a pleasure. The anthem was Elvey's "Arise, shine!" (No. 52). As the choir excelled in the morning with delicate expressiveness in their singing, so now they exhibited a brightness befitting the selection. Some good "points" were the "attack" and "release" of the words which give the anthem its title. How many choirs never get farther than "Ari(*se*), shine!" in the treatment of the phrase. The *crescendo* was worked up with a very fine even tone and well restrained force, and, moreover, an excellent balance of parts. Before the sermon, Hymn 395, "Christian, dost thou see them?" was sung to Booth's "Holy War," one of our best congregational hymns. Needless to say, it went with a fine *verve* and a good bold "swing." The sermon was a fine deliverance on "Courage," as exemplified in the history of "Daniel and his three companions," already noted. The closing hymn (701), "The day departs," has some fine *crescendo* passages, which were made very effective. The well-known "Vesper" hymn, very devotionally sung, closed the service. The day's activities, however, were not yet done with. One of the features of Tacket Street is a "Lantern Service," held in the adjacent schoolroom for folks not desirous of attending the regular service. One or more of the choir generally slip out to render vocal aid; and on the "Young People's" night there is a "Social Hour" held in the Langston Hall. Opportunities for conversation are freely furnished, with songs, etc., at short intervals, the latter arranged by Mr. King Smith, who contributed one of the items. The gathering is intended to bring young business people into church life, and a large number were present. The church is also interested in a friendly way with the Settlement founded by Mr. D. Ford Goddard, M.P. (an honorary deacon of Tacket Street). Mr. Hosken left the church for the purpose of giving a short address, and returned to the "Social Hour." Mr. King Smith is often to be found singing to the audience of more than 1,000 men who assemble. The worthy deacon who presided over the "Social Hour" took

MR. KING SMITH.

occasion to express his thankfulness for the "good day we have had," and his gratitude extended to the beautiful singing of the choir, as well as the helpful utterance of the pastor, both worthy of note, and neither unworthy of the thanks bestowed.

The church is fortunate in a singular degree in having the unstinted labour of the choirmaster and organist. Mr. King Smith has had charge for some few years, following, as choirmaster, Mr. J. Hayward, who did excellent work, and has all along retained his seat in the choir.

After the "Social Hour," another of a different order was spent in the society of Mr. King Smith and the organist, Mr. W. J. Wightman, A.R.C.O., whose services during the day had been most helpful. The conscientious care with which the hymns were accompanied was a bright contrast to the "sloppy" playing too often met with in the congregational portion of the service. The pieces played during the day are enumerated for the purpose of showing the range of the selections and to testify in their own way to Mr. Wightman's skill and ability:—Morning: Prelude, Andante, No. II. in A (H. Smart); Offertory, Allegretto from Sonata IV. (Mendelssohn); concluding voluntary, Sonata I., first movement (Guilmant). Evening: Introductory, "Reverie" (J. Stainer), "Evening Prayer" (H. Smart); offertory, Andante from Sonata III. (Mendelssohn); closing voluntary,

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Fantasia in E (J. F. Barnett). It would be a commonplace utterance to say that Mr. King Smith is devoted to his office—it absorbs him, and not only himself, but his excellent wife also, who is a leading contralto. To complete the picture, we may say that the choir is managed by a committee of *one*, who is assisted by his son, Mr. King Smith, jun., who performs the secretarial duties. Having a ripe experience of some duration as tenor vocalist, Mr. King Smith not only brings to his work valuable musical training, but he also can look with satisfaction upon his "apostolic succession" in choir work. Both his father and grandfather were choir leaders in another part of the town, the grandfather being a celebrated tenor in the early portion of the last century. Among Mr. King Smith's "treasures" are a window bill and a ticket of admission (3s.) to a "Messiah" performance, "with full band," for which his grandfather, Mr. Robert Smith, was responsible. The date of the concert was September 13th, 1821. The same Mr. Smith was the recipient of a quaint poetical letter from an admirer, which we hope to print in our next issue.

Concerning Christmas Carols.

By J. R. Griffiths, Mus.Bac.

(Concluded from page 169.)

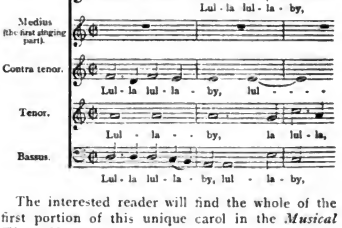
LAST month, it will be remembered, we traced briefly the custom of carol singing, and quoted the more important works in carol literature. In the present paper we will carry out the promise given at the end of that article, and offer a few particulars concerning the best-known of the ancient carol-melodies.

It was stated that carols were in vogue long before the art of printing arose. Obviously then, the music of carols in use earlier than the sixteenth century would be in MS., if they were preserved at all. Now, from a perusal of fifteenth century carols (notably Fuller Maitland's valuable publication of "English Carols of the Fifteenth Century, from a MS. Roll in the Library of Trinity College, Cambridge"), it seems clear that if these preserved specimens are in any way representative of the carols committed to writing at this time, they could not have been the melodies in common use among ordinary people. For they are quite motet-like in construction, and really demand trained singers to sing them. Most probably, therefore, the melodies then in use to carols were a kind of folk-song, and handed down from father to son, without any attempt being made by the musicians of the day to reduce them to writing.

With the advent of printing, however, came gradually a different state of things. The words of ballads began to be printed, and these generally contained the name of some folk-tune to which they were to be sung. In this manner appeared many of our earliest printed carol poems. But the music of the musicians as distinguished from the folk-songs of the period, still savoured of the motet or madrigal. And there really was very little difference, if any, between the music composed to secular words and that composed to sacred. Let us illustrate this by giving a couple of bars from the very beautiful lullaby carol found in Byrd's "Psalmes, Sonets, and Songs" (1588). It is in five real parts, and set to the familiar and oft-quoted words:

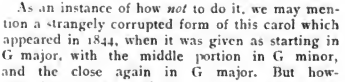
"Lulla, la lulla, lulla, lullaby,
My sweete little Babie, what meanest thou to cry?"

Translated into modern notation, and barred, it starts thus:



The interested reader will find the whole of the first portion of this unique carol in the *Musical Times*, No. 497.

A good specimen of an early seventeenth-century carol, is that known as "Remember, O thou man." This appears as the last of the "Country Pastimes," in a work edited by Ravenscroft—"Melismata: Musicall Phansies fitting the Court, Citie, and Countrey Humours" (1611). It begins thus:



As an instance of how *not* to do it, we may mention a strangely corrupted form of this carol which appeared in 1844, when it was given as starting in G major, with the middle portion in G minor, and the close again in G major. But however interesting musically the two carols just mentioned undoubtedly are, the most fascinating, after all, are those old melodies which come, no one knows whence, or when. As already stated, early carol-poems frequently gave the names of the tunes to which they were written, and to which they were intended to be sung. A specimen of this common procedure is to be found in a collection published in 1642, and bearing the title "Good and True, Fresh and New Christmas Carols." In this

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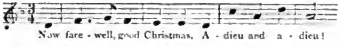
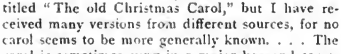
is "A carol for St. Stephen's day; tune of Bonny sweet robin," and this begins, "Come, mad boys, be glad boys, for Christmas is here." From this it is evident that the tune there named was well known at this period. In fact, it was printed in Holborne's "Cittharn Schoole," 1597, and was in use before that, for a ballad to this tune was entered at Stationers' Hall in 1503. The late Sir John Stainer considered this "one of the most beautiful tunes which it is the good fortune of any nation to possess," and wedded it to some words reprinted by Bullen, from "New Christmas Carols," 1661. It forms No. 12 of Stainer's "Twelve old Carols" (Novello), and is an excellent specimen of a carol set to a ballad-tune:

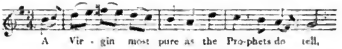


Perhaps the most popular carol during the eighteenth century was that of "God rest you, merry Gentlemen." Where did the words and music come from? It seems quite impossible to say now. The words are found in "Four Choice Carols for Christmas Holidays," circa 1700. The tune was referred to in connection with Hone in our last paper, and it would seem that he was specially partial to it, for in 1820, he published it as "a Political Christmas Carol." This was the earliest *printed* copy seen by Chappell, who further says: "I have seen no earlier copy of the tune, than one in the handwriting of Dr. Nares, the cathedral composer, in which it is entitled "The old Christmas Carol," but I have received many verstons from different sources, for no carol seems to be more generally known. . . . The carol is sometimes sung in a major key and sometimes in a minor." There were in reality, *two* tunes to "God Rest You," but the one which Chappell had in mind when making the foregoing remarks is that which evidently was the more popular one:



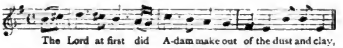
The note marked * was sometimes sung F sharp, but the fact of it being given at all without the sharpened leading note seems a proof of its being an old melody.

It will probably have been observed that each of the four carols already given is in the *minor* key. As a matter of fact, a considerable number of the earliest carol melodies were in the minor. Our next example, however, is in the major key, namely, "A Virgin unspotted," or, as often rendered, "A Virgin most pure." Like "God rest you," its history is wrapped in obscurity. One version of the words was given by Rev. Arthur Bedford, in the eighteenth century, and the words are also found et to music (though not to the melody we know) in Arnold's "Compleat Psalmodist," 1750. There are indeed here and there several suggestions in Arnold of the popular melody, but not sufficient to prove anything therefrom. Apparently the tune was first reduced to writing and published by Davies Gilbert in "Some Ancient Christmas Carols," 1822, a book which is noteworthy as being the first known attempt to collect the traditional carol melodies. Here it is as it appeared in Gilbert to the words "A Virgin most pure":



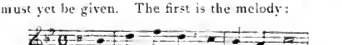
Rimbault in his collection of 1846 gives the opening as we know it, and in his 1863 collection, styles it, "Traditional, Derbyshire, etc." (Another interesting old melody to these words is quoted by Mr. Frank Kidson, in the *Musical Times* for January, 1895.)

The following is another carol melody we owe to Gilbert's Collection:



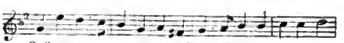
Gilbert also gave a variant of these words—"When God at First," to substantially the same melody, but in six-eight time. Rimbault, in his 1863 book, styles the melody "Traditional, Devonshire," and Helmore in Julian's Dict. of Hymnology quotes the above tune as in the Dorian mode, and the variant in the Eolian.

Two other extracts from Gilbert's book of 1822 must yet be given. The first is the melody:



which Rimbault (1863) describes "Traditional, Devonshire," and who gives words and music as we know them in Stainer and Bramley's "Christmas Carols, New and Old," No. 52, viz., "The Angel Gabriel," which is a companion carol to "When righteous Joseph," and has the same chorus.

The second is "God's dear Son":



which Rimbault (1863) styles "Traditional, West of England."

We now have to notice the melodies introduced to us by a second enthusiastic carol-seeker, namely William Sandys, who brought out his "Christmas Carols," 1833. The most popular one is that known as "The first Nowell," which Sandys prints in this quaint manner:

Does it not seem passing strange that such a popular melody as this should not have been noted down until Sandys did so? Chappell prints the tune in E flat, but gives it as "the tune from Mr. Sandys' Collection." So far as the words are concerned, they appear to have been first printed in Gilbert's collection, second edition, 1823, and form the popular English version of the Golden Carol. The melody Rimbault styled "Traditional, West of England."

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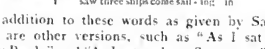
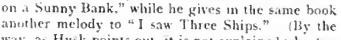
The following melody is also popular:



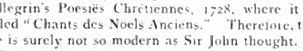
In addition to these words as given by Sandys, there are other versions, such as "As I sat on a Sunny Bank," and "As I sat under a Sycamore Tree," and the carol is sometimes called "Christmas Day in the Morning." Rimbault (1863) styles the tune "Traditional, Derbyshire," and weds it to "As I sat on a Sunny Bank," while he gives in the same book another melody to "I saw Three Ships." (By the way, as Husk points out, it is not explained why *two* people should require for their use *three* ships!)

Hitherto, our examples have been of English origin. But our final quotation from Sandys' collection of 1833 introduces us to a French melody:



Sandys gives no words to this, but this melody Stainer has included as No. 5 in his "Twelve Old Carols"; and referring to it in the *Musical Times* in December, 1901, he calls it the Bird Carol, and known as the old Church-melody, *Jesu, Redemptor omnium*. Referring to the semitones introduced therein, he stated "A modernised version given in the Nantes Collection spoils it by introducing semitones." The writer is unfamiliar with the Nantes Collection, and therefore cannot say anything of it. Presumably it was issued in 1876; but these semitones are in Sandys', 1833, and are moreover, in Pellegrin's Poesiés Chrétiennes, 1728, where it is styled "Chants des Noels Anciens." Therefore, the use is surely not so modern as Sir John thought.

But we must pass on. Rimbault's "Little Book of Christmas Carols," 1846, includes the tune long sung at Queen's College, Oxford, to the famous Boar's Head Carol:



Husk gives as many as seven distinct carol poems on "bringing in the boar's head." Of these the one most known is that starting:

> "Caput apri defero,
> Reddens laudes Domino.
> The bore's head in hand bring I," etc., etc.

which was published in 1521 by Wynken de Worde. The present day version of this carol begins as in Rimbault's book, and is the form in use at Queen's College. In Rimbault's 1863 collection, he styles it "16th century."

We had marked out for quotation several other carols, but our space is nearly exhausted, and we have only room to briefly mention a few of them. The next great worker in the field of carol literature was Thomas Helmore, who, in his "Carols for Christmastide," 1853, introduced to us, "Good Christian Men, Rejoice," to the well-known "In dulce Jubilo," a German carol tune of the 15th century. Also "Good King Wenceslas looked out." After this, Rimbault, in his 1863 collection, gave us "Immortal Babe" (words by Bishop Hall, c. 1597, "written for the choir of Exeter Cathedral," and tune styled "16th century"): "Tidings true, there be come new" given also by Sedding, 1863, to other words—the tune being taken from a 15th century MS. then in the possession of Thomas Wright (see Stainer's Carols, No. 54): "The Babe in Bethlehem's manger laid," to a melody styled "Traditional, Kent": "As it fell out one May morning;" melody styled "Traditional, Derbyshire": "The Holly and the Ivy;" the melody termed "Old French Carol Tune"; and "The Moon shone bright," the tune being styled "Traditional, Lancashire."

In an article such as this, where an attempt is made to give a general idea of the subject in hand rather than to treat exhaustively thereon, it is naturally difficult to decide what to put in and what to leave out. But though the names of several well-known carols will be missed, perhaps sufficient has been said to give an idea of the wealth we possess in our traditional carols, and to make us grateful to such workers as Gilbert, Sandys, Rimbault, and Helmore, to say nothing of later enthusiasts in this field.

Folkestone Nonconformist Choir Union.

The annual concert was given by this Union, assisted by contingents from Hythe and Dover, in the Town Hall on November 18, before a large and appreciative audience. The band and chorus numbered about 150 performers. The choral items included "O God, when Thou appearest" (Mozart), "When His loud voice" (Handel), "Bridal Chorus" (Cowen), "Soldiers' Chorus" (Gounod), and "The Harvest Feast" (Gaul).

The orchestra, consisting of thirty-two players, included "wind" from the West Kent Regiment. They played four selections in excellent style, the overture to "Masaniello" being encored. Their accompaniments, too, were steady and most helpful to the chorus. Miss Hilda Grace was a very efficient leader, and in addition she played as a violin solo a Hungarian Dance (Brahms), which received a well-merited encore.

The soloists were Madame Edith Hands and Mr. Musgrove Tufnail. The former was in excellent voice, and her expressive and refined singing charmed the audience. "Abide with Me" was splendidly given, and in "Peace and Rest" much feeling was shown. Mr. Musgrove Tufnail sang with his well-known ability, his lighter songs especially gaining much applause, and encores being frequent. Mrs. Walton was as capable as ever at the piano. Mr. Minshall conducted. Mr. F. W. Pope, the Hon. Sec., worked hard in connection with the business arrangements.

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Dover Free Church Choir Union.

A SUCCESSFUL concert was given by this Union, in conjunction with the Russell Street Congregational Choir and a contingent from Folkestone, on November 11th. "O God, when Thou appearest" (Mozart), "When His loud voice" (Handel), "Sing, O Heavens" (Sullivan), "O, Divine Redeemer" (Gounod), and "O worship the King" (Nichol) were all well rendered. Miss Winifred Peverley sang with taste two songs, and Mr. Inston Bowman pleased the audience with "It is enough" (Mendelssohn and "Ora pro nobis" (Piccolomini). The Russell Street Choir, under Mr. Coveney's baton, gave a creditable rendering of "O Gladsome Light." Mr. Watson Walker played Raff's "Cavatina" as a violin solo.

A small orchestra of strings, with piano (Mrs. Walton) and organ (Mr. S. L. Coveney, A.R.C.O.), played the accompaniments to the choral items, and also gave two selections. Mr. E. Minshall conducted.

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. W. Antill.

METROPOLITAN.

KENTISH TOWN.—On Sunday, October 11th, Harvest Festival services were held in the Congregational Church, the preacher being the Rev. Andrew Mearns. The services throughout the day were exceedingly well attended, and the singing was of the usual hearty congregational order. The special music rendered by the choir at each service was very much appreciated, and included, besides the well-known Harvest hymns, Troyte's "The strain upraise," Barnby's "O Lord, how manifold," and Roland Smart's "Praise the Lord, O my soul." In the afternoon a special musical service was given by the choir augmented by friends for this occasion, when Gaul's "Ruth" was rendered. Miss Ethel Ambrose, silver med. R.A.M., as Ruth, and Miss Jessie Smerdon, as Naomi, sang with great expression and feeling, and are to be congratulated on their efforts, which helped considerably towards the success of the afternoon. Mr. Robert Smerdon, in the bass solo, "Glory be to Thee, O Lord," showed a fine voice, and one that had been well trained. Mr. William Gardner, M.E.D., R.A.M., presided at the organ with his accustomed ability, and the choir sang the choruses extremely well, the last one, "Rejoice, for blessings round us fall," going with great spirit. The hymn, "On our way rejoicing," was the finish to a successful musical service. The whole of the music was under the direction of the organist, Mr. Arthur Smerdon. The total collections for the day amounted to over £47.

WIMBLEDON.—The "Children's Day" was held at the Wesleyan Church, Cottenham Park, on Sunday, 18th October. Impressive addresses were given by Mr. Bowles, of Balham, and Mr. Cramp, of Tooting, at the morning and evening services, respectively. In the afternoon five-minute addresses by the Misses Culley and Palmer, and Mrs. Seeley, and Messrs. Blackman, Dawson, and Geo. Blackman. At the evening service Miss Thompson sang a solo, "Behold, I stand at the door," very sympathetically, and the Mission hymn, "Room, still room," was rendered by the choir with good effect.

PROVINCIAL.

CAMBERLEY.—At the request of many friends a repetition of Mr. Mee Pattison's cantata, "The Kingdom and the King," was given in York Town Baptist Church, on Wednesday, October 14th, and was even more appreciated than the previous rendition in February last. Mr. C. V. Pearson conducted, being ably seconded by Mrs. Verran at the piano, and Miss Banghurst at the organ. The solo parts were admirably sustained by Miss Cuzner, Prof. Dip. I.S.M., Mrs. J. Over, Mr. E. V. Mellon, Mr. G. Nailer, and Mr. J. King. There was a brightness and crispness about the chorus work that was very taking, and testified that the members had entered fully into the spirit of the work. One special word must be said of the solo, "I think when I read that sweet story," which Miss Cuzner delivered so ably, and which evoked much favourable comment. At the close of the cantata advantage was taken of the opportunity to make public acknowledgment of the services rendered to the church by Miss Banghurst as organist and Mr. Pearson as choirmaster, and to show in what esteem they are held by their co-workers. Mr. Martin was deputed to present the former with a gold chain, and Mr. Nailer the latter with a travelling bag, subscribed for by the members of the church and congregation.

EGHAM HILL.—The annual Harvest Thanksgiving services were held in the Congregational Church on October 11th. Sermons were preached by the pastor, Rev. H. Orme, and, although a wet Sunday, every seat was filled in the evening. The pretty Gothic church was beautifully decorated with corn, flowers, and fruit. The following anthems and duet were well rendered by the choir, numbering thirty-six:—"Thou visitest the earth" (Caldicott), "Sing, O heavens" (Sullivan), "Ye shall dwell in the land" (Stainer), "O, lovely peace" (Handel). Messrs. B. Tice, choirmaster, and S. Janes, organist, were well pleased with their choir.

HASLEMERE.—The new organ, built by Mr. J. J. Binns, in the Congregational Church, was opened on October 5th. After a short service a recital was given by the Rev. J. F. Sheppard, whose programme was given in last month's issue. Miss Brock was the vocalist, and Mr. P. C. Hooper the violinist.

KING'S LYNN.—In the year 1803 the Congregational body of Lynn moved into the new church in Conduit Street, and this being the 100th anniversary, commemorative services have been recently held. On the evening of Friday, October 16th, a "Service of Praise" was given by the Conduit Street Choir and friends, under the conductorship of Mr. G. E. Rose. The music throughout the service was good. Miss Edith Luke's excellent training stood her in good stead in the interpretation of the old masters. The quartette "God is a Spirit" was delightfully rendered, and was perhaps *the* item of the programme. Miss Cliff (of Hunstanton) ably accompanied on the organ, and in addition played several voluntaries. Between the two parts of the

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programme a short address on the "Ministry of Praise" was delivered by the pastor, Rev. E. W. Bremner. The programme was as follows:—Air, "Let the Bright Seraphim" (Handel), Miss Edith Luke; anthem, "Calvary" (Arr. by P. Rodney), the choir; song, "Come unto Me" (Cœnen), Mr. King Smith; vocal duet, "The Lord is my Shepherd," the Misses Springall; song, "God's Acre" (C. Woodward), Mrs. Kendrick; evening hymn, "O Gladsome Light" (Sullivan), the choir; air, "Arm, arm, ye brave" (Handel), Mr. G. E. B. Kendrick. Part II.: Air, "With verdure clad" (Haydn), Miss Edith Luke; song, "Light in Darkness" (Cowen), Mrs. Monkman; quartette, "God is a Spirit" (S. Bennett), Mrs. Kendrick, Mrs. Monkman, Mr. H. Springall, Mr. Kendrick; song, "The Lord is my Light" (F. Allitsen), Mr. H. F. Springall; vocal duet, "Love Divine" (Stainer), Miss Edith Luke and Mr. King Smith; anthem, "Glory to Thee, my God, this Night" (Arr. by L. Kingsmill), the choir; Stainer's Sevenfold Amen.

NAILSWORTH.—An excellent performance of "St. Paul" was given in Shortwood Chapel on November 12th. Mr. W. Antill, the able conductor, supplemented his own choir by useful outside help until the chorus must have numbered about eighty. The solo parts were taken by Miss Tabram, L.R.A.M., Miss N. Tabram, Mr. D. P. Rice, and Mr. P. N. Edmonds. These singers displayed much careful study of their work. Such old favourites as "Jerusalem," given in faultless style by Miss Tabram, and the arioso, "But the Lord is mindful of His own," sung by Miss N. Tabram, stirred the memories of many present. The duet for tenor and bass, "Now we are ambassadors," was another item much appreciated. The choruses in "St. Paul" make a considerable demand on performers, but there was plenty of steadiness and vigour of attack. The trebles were delightful, and brought out the high notes admirably. "How lovely are the messengers," and the more dramatic "Stone him to death," were a relief from choruses more meditative and massive in style. Almost, if not quite, the best item was the chorus, "Oh, great is the depth." Mr. W. Antill is to be congratulated. Mr. H. W. Antill at the organ played excellently.

NEWPORT (Mon.).—The Harvest Thanksgiving services at the Victoria Road Congregational Church were held on Sunday, October 11th. Special sermons were preached by the Rev. H. Elwyn Thomas, and the church was tastefully decorated with flowers and fruit. At the morning service the Te Deum was sung to Tours in F, and the anthem was "Thou crownest the year" (Booth). In the evening a solo was sung by Madame H. M. Davies, and the choir rendered the carol "The Joy of Harvest" (Maunder). The "Hallelujah Chorus" was also sung after the Benediction. On the Monday following an organ recital was given by the organist, Mr. H. F. Nicholls, A.R.C.O. The programme included the following: Occasional Overture (Handel), "Salut D'Amour" (Elgar), (a) "The Question," (b) "The Answer" (Wolstenholme), Andantino in B flat (No. 2) (Lemare), Communion in F (Grison), "Tannhauser" Fantasia (Wagner). The choir gave an effective rendering of Garrett's "Harvest Cantata," the recitatives being sung by Miss Mabel Gronow. A silver collection was taken for the choir fund.

SHREWSBURY.—A new organ was opened on October 10th in Ebenezer Chapel by Mr. S. E. Worton, R.A.M., organist of Zion Chapel, Lindley. A large audience assembled, and the various items, especially those of the player's own composition, and an improvisation, were loudly applauded.

STAINES.—Harvest Thanksgiving Services were held at the Congregational Church, on Tuesday, October 4th, when the Pastor, the Rev. H. de Vere Geokey, preached suitable sermons at both services. There was a full choir, and the services throughout were bright and interesting. At the morning service, the Lord's Prayer was sung to Fletcher's music and the anthems were, "O, Lord, how manifold" (Barnby), and Maunder's "Praise the Lord, O Jerusalem," the solo in the latter being beautifully rendered by Miss Fisher, a member of the choir. The evening service commenced with the Sanctus, No. 83, in the Congregational Hymnal (anthem section), followed by the Lord's Prayer to Fletcher's setting. The anthem during the collection was Elvey's "The Eyes of all wait on Thee," and after another hymn, the choir rendered a new anthem, by Rev. E. Vine Hall, "Father of Mercies, God of Love," opening with a soprano solo by Miss Fisher and containing also a bass solo, which was admirably sung by Mr. Fred C. Hoare. The Vesper was Maxfield's with Fourfold Amen. Good congregations attended both services, in the evening the church being quite full. The musical portion of the services was under the direction of Mr. H. Burden Smith, the organist and choirmaster.

Manchester H.C.U.

THE fourth annual festival was given in the Free Trade Hall on November 7th, and proved a great success. The chief item on the programme was Mendelssohn's "Hymn of Praise," which was most creditably given by the large choir, and accompanied by a contingent from the Hallé Band, the whole being under the able conductorship of Dr. Keighley. Madame Siviter and Mr. Harold Wilde were the principal vocalists. The two prize choirs at the competitions in June last—viz., Bethel Street U.M.F. Church and York Street Congregational, Heywood—sang their test pieces, and were loudly applauded. Mr. Turner was very efficient at the organ, and Mr. Swindells ably carried out the business arrangements.

New Music.

LEONARD AND CO., 311, OXFORD STREET, W.

The First Christmas Morn. Song, by Ernest Newton.—Very effective song, which we can heartily recommend, with piano and organ (if desired) accompaniment.

Save me, O God. Song, by A. Randegger.—The words are rather mournful, but the setting is excellent. A capable vocalist can make much of this composition.

To Correspondents.

T. J.—It appeared in our issue for May.

W. W. D.—We never heard of it.

ENQUIRER.—Novello and Co.

The following are thanked for their communications: J. T. (Warrington), C. E. (Oxford), W. F. (Highbury), C. F. R. (Aberdeen), A. P. (Falmouth), C. C. (Clare), D. M. (Dublin).

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O praise the Lord.

Full Anthem for four Voices.

Ps. cxxxv., 1, 2, 3, 19, 20. Music by Sir JOHN GOSS.

London: "Musical Journal" Office, 29, Paternoster Row. E.C. Price 2d Tonic sol-fa 1d

With animation. ♩ = 80.

Soprano. *f* O praise the Lord, laud ye the Name of the Lord: praise it, O ye

Alto. *f* O praise the Lord, laud ye the Name of the Lord: praise it, O ye

Tenor. 8ve lower. *f* O praise the Lord, laud ye the Name of the Lord: praise it, O ye

Bass. *f* O praise the Lord, laud ye the Name of the Lord: praise it, O ye

ORGAN. *f*

ser - vants of the Lord. Ye that

ser - vants of the Lord. Ye that

ser - vants of the Lord. Ye that stand in the house of the Lord, that

ser - vants of the Lord. Ye that stand in the house of the Lord, that

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stand in the house of the Lord, in the courts of the house of our God.

stand in the house of the Lord, in the courts of the house of our God.

stand in the house of the Lord, in the courts of the house of our God.

stand in the house of the Lord, in the courts of the house of our God.

p *f*

O praise the Lord, for the Lord is gracious, O sing prais-es, sing prais-es, sing prais-

p *f*

O praise the Lord, for the Lord is gracious, O sing prais-es, sing prais-es, sing prais-

p *f*

O praise the Lord, for the Lord is gracious, O sing prais-es, sing prais-es, sing prais-

p *f*

O praise the Lord, for the Lord is gracious, O sing prais-es, sing prais-es, sing prais-

p *f*

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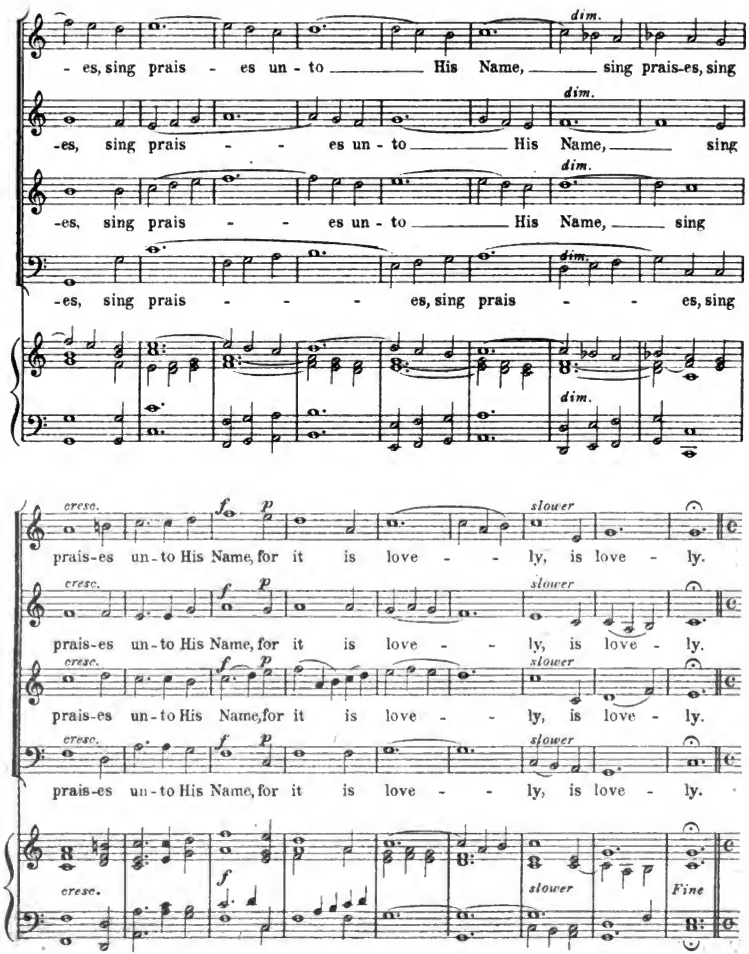

F. A. Nº 29.

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Brisk. ♩= 96.

Praise the Lord, ye house of Israel: Praise the Lord, ye house of Aa-ron: Praise the

Praise the Lord, ye house of Israel: Praise the Lord, ye house of Aa-ron: Praise the

Praise the Lord, ye house of Israel: Praise the Lord, ye house of Aa-ron: Praise the

Praise the Lord, ye house of Israel: Praise the Lord, ye house of Aa-ron: Praise the

D. C.

Lord, ye house of Le-vi: Ye that fear the Lord, praise the Lord, praise the Lord.

Lord, ye house of Le-vi: Ye that fear the Lord, praise the Lord, praise the Lord.

Lord, ye house of Le-vi: Ye that fear the Lord, praise the Lord, praise the Lord.

Lord, ye house of Le-vi: Ye that fear the Lord, praise the Lord, praise the Lord.

D. C.

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Seek ye the Lord.

Short Anthem or Introit.

CHAS. DARNTON.

London: "Musical Journal" Office, 29, Paternoster Row. E.C. Price 2d Tonic sol-fa 1d

Andante.

Soprano. Alto. Tenor. Bass. ORGAN.

M. ♩ = 92.

Seek ye the Lord while He may be found, Call ye up - on Him while He is near,

Soft Ped

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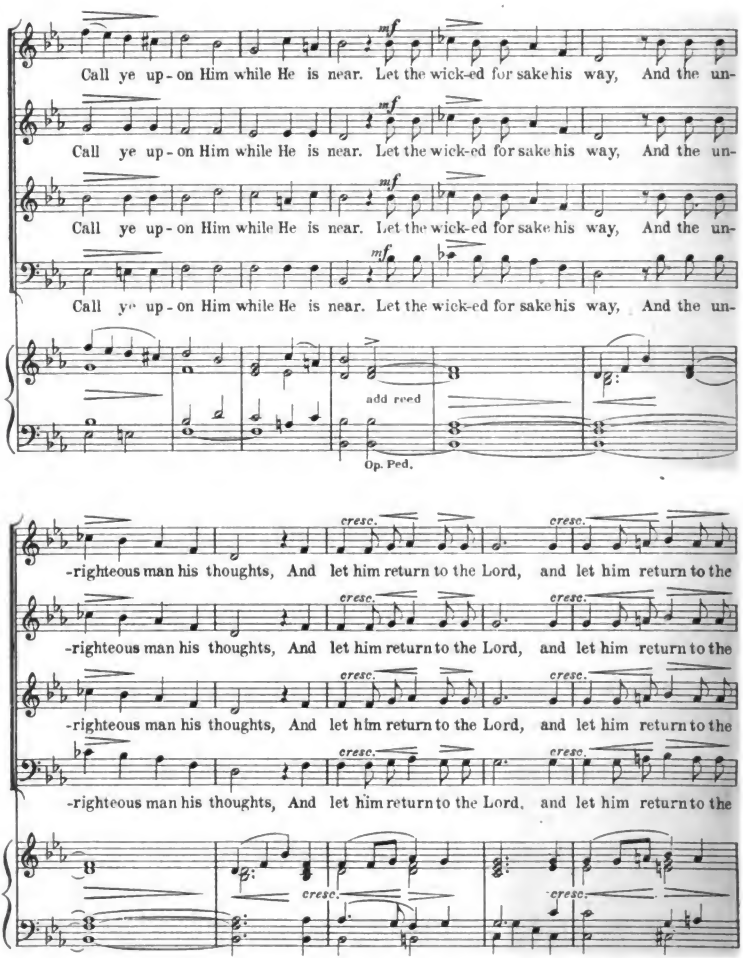

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mp *mf* *rit. e dim.*

Lord, and He will have mercy up - on him. And to our God, for He will abundant - ly

mp *mf* *rit. e dim.*

Lord, and He will have mercy up - on him. And to our God, for He will abundant - ly

mp *mf* *rit. e dim.*

Lord, and He will have mercy up - on him. And to our God, for He will abundant - ly

mp *mf* *rit. e dim.*

Lord, and He will have mercy up on him. And to our God, for He will abundant - ly

mp *mf* *rit. e dim.*

p a tempo *cresc.*

par - don. Seek ye the Lord while He may be found, Call ye up - on Him

p a tempo *cresc.*

par - don. Seek ye the Lord while He may be found, Call ye up - on Him

p a tempo *cresc.*

par - don. Seek ye the Lord while He may be found, Call ye up - on Him

p a tempo *cresc.*

par - don. Seek ye the Lord while He may be found, Call ye up - on Him

p a tempo *cresc.*

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while He is near, Call ye up-on Him while He is near. Seek ye the Lord,

while He is near, Call ye up-on Him while He is near. Seek ye the Lord,

while He is near, Call ye up-on Him while He is near. Seek ye the Lord,

while He is near, Call ye up-on Him while He is near. Seek ye the Lord,

rall.

Seek ye the Lord while He may be found.

rall.

Seek ye the Lord while He may be found.

rall.

Seek ye the Lord while He may be found.

rall.

Seek ye the Lord while He may be found.

lento

rall.

pp

These Anthems are also published separately 1d each.
London: "Musical Journal" Office, 29, Paternoster Row. E.C.

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PRICE 3d. Sol-fa 2d.

O Worship the King.

FESTIVAL ANTHEM.

Words by SIR ROBERT GRANT. Music by H. ERNEST NICHOL, Mus. Bac., Oxon.

Allegro maestoso. ♩=120.

ORGAN. *Gt. to Sw.* *f* *Ped.*

ff

SOPRANO. *ff*
O wor - ship the King, All - glo - rious a - bove; O grate - ful - ly

CONTRALTO. *ff*
O wor - ship the King, All - glo - rious a - bove; O grate - ful - ly

TENOR. *ff*
O wor - ship the King, All - glo - rious a - bove; O grate - ful - ly

BASS. *ff*
O wor - ship the King, All - glo - rious a - bove; O grate - ful ly

f
sing His pow'r and His love; Our shield and de - fen - der, The An - cient of

f
sing His pow'r and His love; Our shield and de - fen - der, The An - cient of

f
sing His pow'r and His love; Our shield and de - fen - der, The An - cient of

f
sing His pow'r and His love; Our shield and de - fen - der, The An - cient of

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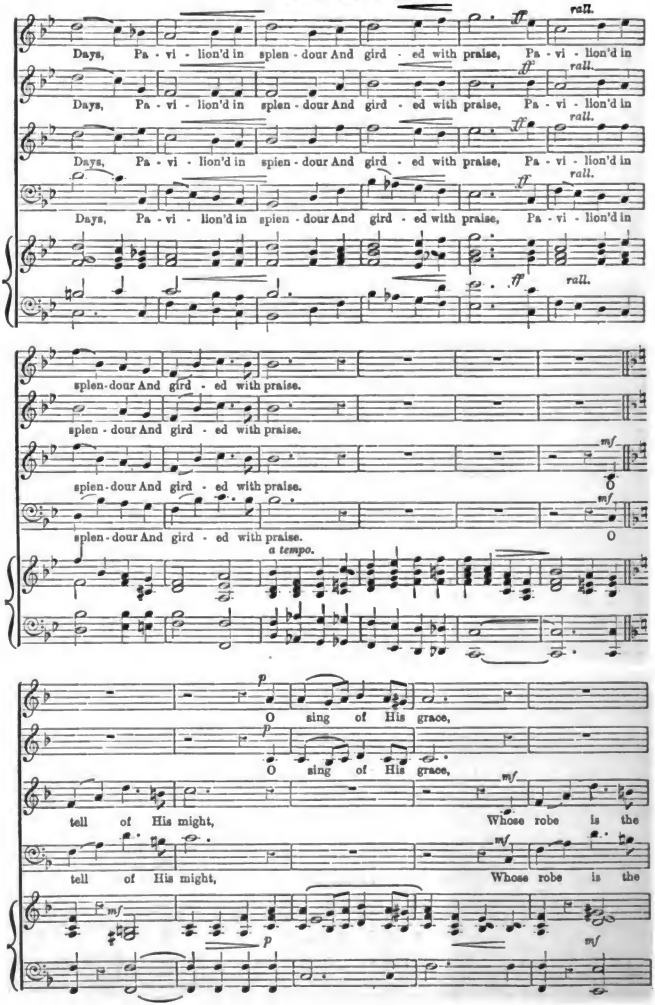

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Whose ca - no - py, space. His cha - riots of wrath The deep thunder-clouds

Whose ca - no - py, space. His cha - riots of wrath The deep thunder-clouds

light, Whose ca - no - py, space. His cha - riots of wrath The deep thunder-clouds

light, Whose ca - no - py, space. His cha - riots of wrath The deep thunder-clouds

form, And dark is His path on the wings of the storm, the wings of the

form, And dark is His path on the wings of the storm, the wings of the

form, And dark is His path on the wings of the storm, the wings of the

form, And dark is His path on the wings of the storm, the wings of the

storm. . . His chariots of wrath the deep thunder-clouds form, ...

storm. . . His chariots of wrath the deep thunder-clouds form, ...

storm. . . His chariots of wrath the deep thunder-clouds form, ...

storm. . . His chariots of wrath the deep thunder-clouds form, ...

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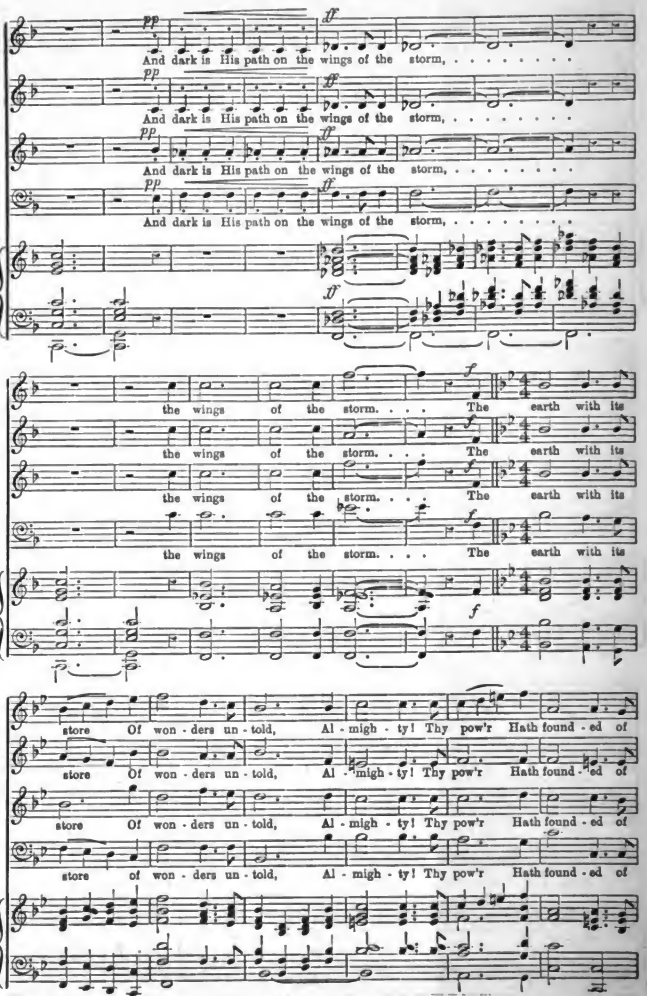
pp
ff
And dark is His path on the wings of the storm, ...
And dark is His path on the wings of the storm, ...
And dark is His path on the wings of the storm, ...
And dark is His path on the wings of the storm, ...
the wings of the storm. . . . The earth with its
the wings of the storm. . . . The earth with its
the wings of the storm. . . . The earth with its
the wings of the storm. . . . The earth with its
f
store Of won - ders un - told, Al - migh - ty! Thy pow'r Hath found - ed of
store Of won - ders un - told, Al - migh - ty! Thy pow'r Hath found - ed of
store Of won - ders un - told, Al - migh - ty! Thy pow'r Hath found - ed of
store of won - ders un - told, Al - migh - ty! Thy pow'r Hath found - ed of

ff

old; Hath 'stab - lish'd it fast By a change - less de - cree, . . And

old; Hath 'stab - lish'd it fast By a change - less de - cree, . . And

old; Hath 'stab - lish'd it fast By a change - less de - cree, . . And

old; Hath 'stab - lish'd it fast By a change - less de - cree, . . And

ff

rall.

round it hath cast, Like a man - tle, the sea, And round it hath

round it hath cast, Like a man - tle, the sea, And round it hath

round it hath cast, Like a man - tle, the sea, And round it hath

round it hath cast, Like a man - tle, the sea, And round it hath

rall.

cast, like a man - tle, the sea.

cast, like a man - tle, the sea.

cast, like a man - tle, the sea.

cast, like a man - tle, the sea.

a tempo.

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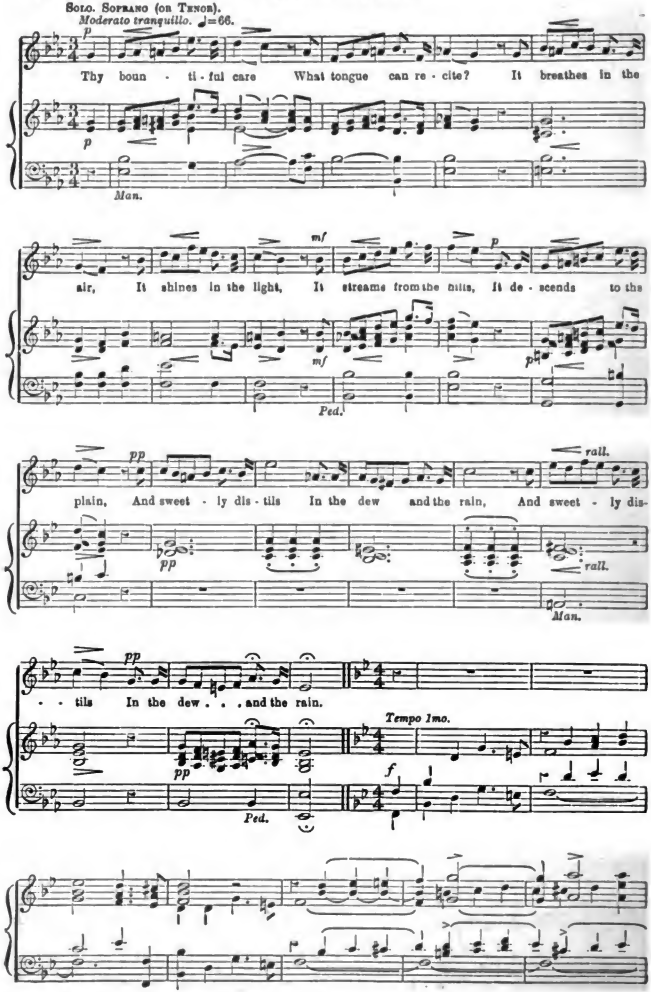

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O mea - sure-less might! In - ef - fa - ble
O mea - sure-less might! In - ef - fa - ble
O mea - sure-less might! In - ef - fa - ble
O mea - sure-less might! In - ef - fa - ble

love! While an - gels de - light to hymn Thee a - bove, Thy ran - som'd cre-
love! While an - gels de - light to hymn Thee a - bove, Thy ran - som'd cre-
love! While an - gels de - light to hymn Thee a - bove, Thy ran - som'd cre-
love! While an - gels de - light to hymn Thee a - bove, Thy ran - som'd cre-

- - a - tion, Though fee - ble their lays, With true a - do - ra - tion Shall sing to Thy
- - a - tion, Though fee - ble their lays, With true a - do - ra - tion Shall sing to Thy
- - a - tion, Though fee - ble their lays, With true a - do - ra - tion Shall sing to Thy
- - a - tion, Though fee - ble their lays, With true a - do - ra - tion Shall sing to Thy

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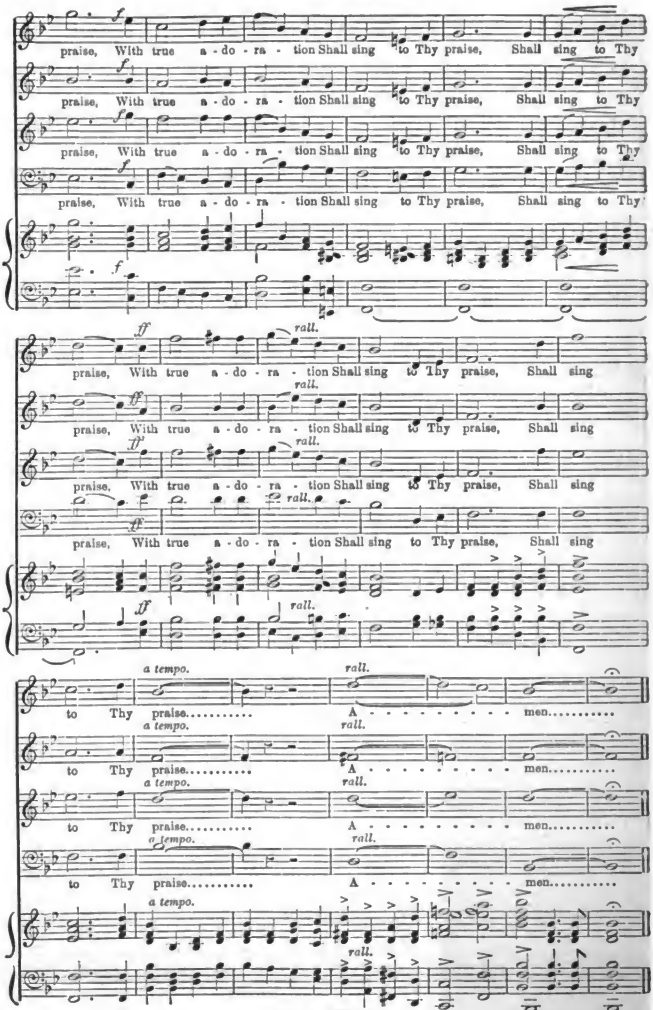

H. E. NICHOL, 4a BAKER STREET, HULL.

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"Festival" Anthem, No. 30.

ONWARD, CHILDREN, ONWARD

Music by A. J. MEALE, F.R.C.O.

LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW. Price 2d; Tonic Sol-fa, 1d.

ORGAN.

Maestoso. *f*

Ped.

mf

Onward, children, onward, leave the paths of sin, Has-ten to the strait gate, strive to enter in.

mf

None can knock unheed - ed, none can strive in vain, For the Saviour's wel-come, all who seek ob-tain.

REFRAIN:—Scholars.

Onward, children, on-ward, is the call to-day; Come with rea - dy foot-steps, and that call o - bey.

f

Onward, children, on-ward, is the call to-day; Come with ready footsteps and that call o - bey.

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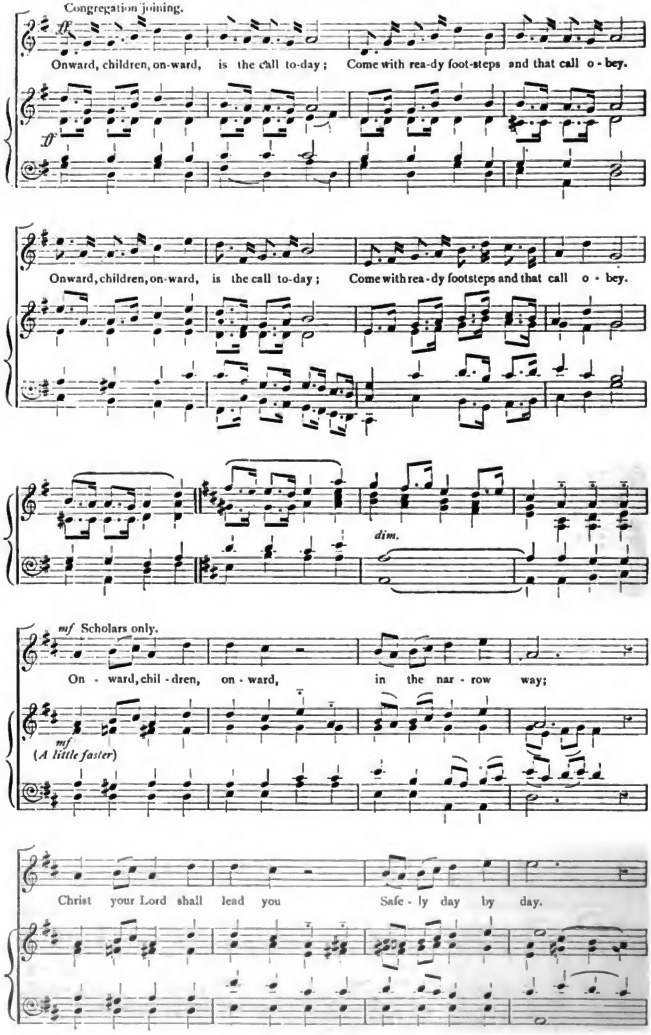
ONWARD, CHILDREN, ONWARD.



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ONWARD, CHILDREN, ONWARD.

(*With emphasis*) *f* *cres.*

And with such a Lead - - er, What have you to fear. .....

cres.

fff

Sa - - tan may op - pose you, But your King is near.

fff

Tromb.

Tmpt.

Choir joining, in Harmony.

mf On - ward, chil - dren, on - ward, is the call to - day.....

mf

Come with rea - dy foot-steps and that call o - - bey.

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ONWARD, CHILDREN, ONWARD.

ritard.

Infants only.

Onward, children, onward, seek no cross to shun, Mind when night approaches that your work is done.

tempo primo.

That you may with gladness, as life clo-ses here, Enter death's dark val-ley, hav-ing nought to fear.

Scholars joining.

Onward, children, on - ward, is the call to-day; Come with rea-dy foot - steps and that call o - bey,

On-ward, children, on - ward, is the call to - day; Come with rea- dy foot-steps and that

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ONWARD, CHILDREN, ONWARD.

Congregation joining.

call o - bey. Onward, children, onward, is the call to-day; Come with rea-dy footsteps

and that call o-bey. Onward, children, onward, is the call to-day; Come with ready footsteps and that

call o - bey.

Scholars only.

On-ward, chil-dren, on - ward, Guard-ian an - gels sing...

p

In flowing time.

cres.

Has - ten to the pal - ace of your God and King... Clad in heav'nly

cres.

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f

ar - mour to the end en - dure..... You with Christ shall tri - umph,

f

vic - to - ry is sure.... On-ward, chil-dren, on - ward, is the call to -

mf

mf

- - day,..... Come with rea - dy foot - steps and that call o - bey.....

Choir joining, in Harmony.

On-ward, children, on - ward, is the call to - day;... Come with rea - dy foot-steps and that

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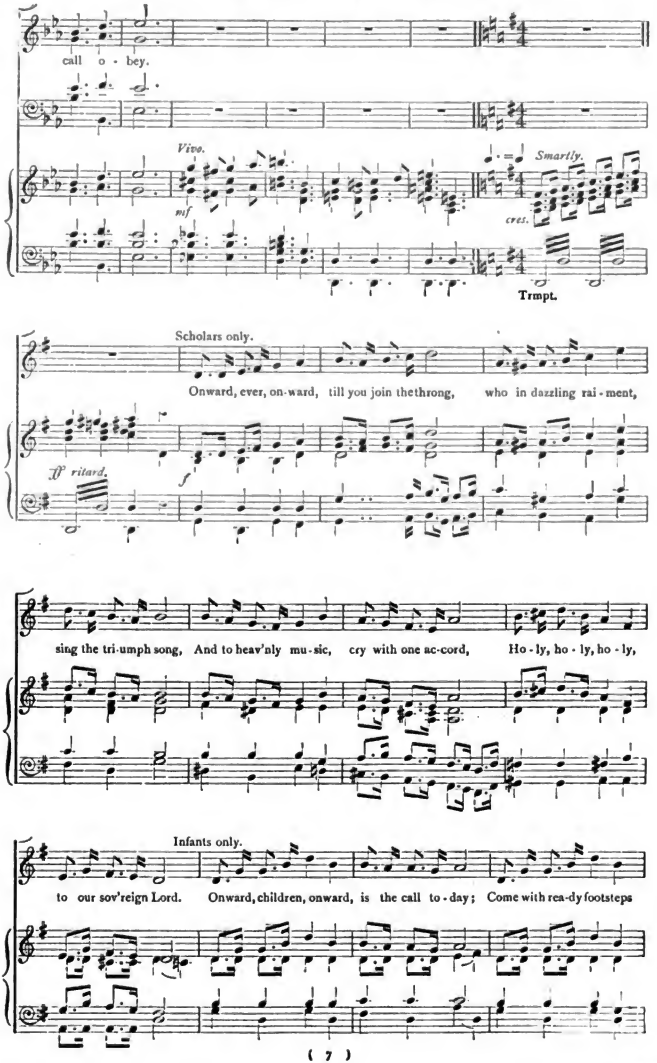

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and that call o-bey. Onward, children, onward, is the call to-day; Come with ready footsteps and that

All joining.

call o - bey. Onward, children, onward, is the call to - day; Come with rea-dy footsteps

and that call o-bey. Onward, children, onward, is the call to-day; Come with ready footsteps and that

* *fff*

call o - bey. On - ward, chil - dren On - - - ward.....

fff

*The Voice Part from * to * may be omitted if desired, when the Accompaniment will then form an effective close to the work.*

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Lead, Kindly Light.

Festival Anthems № 31.

London: "Musical Journal" Office, 29, Paternoster Row. E. C. Price 2d, Tonic-sol-fa 1d

FRANK A. WINK.

Andante moderato. ♩=76.

pp cres cen do

Ped. Ped.

SOLO.

p

Lead kind-ly light a-mid th'encircling gloom, Lead kind-ly light,

Lead kind-ly light a-mid th'encircling gloom, Lead kind-ly light, lead

Lead kind-ly light a-mid th'en-circling gloom, Lead kind-ly

Lead kind-ly light a-mid th'encircling gloom, Lead kind-ly light, lead

pp

cresc.

CHORUS.

f

lead Thou me on. Lead kind-ly light a-mid th'encircling gloom,

cresc.

f

Thou me on. Lead kind-ly light a-mid th'encircling gloom,

cresc.

f

light, lead Thou me on. Lead kind-ly light a-mid th'en-circling gloom,

cresc.

f

Thou me on. Lead kind-ly light a-mid th'encircling gloom,

f

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poco lento SOLO.

Lead kindly light, lead Thou me on. The night is dark and I am

poco lento p

Lead kindly light, lead Thou me on. The night is dark and I am

poco lento p

Lead kindly light lead Thou me on. The night is dark and

poco lento pp

Lead kindly light, lead Thou me on. The night is dark

poco lento p

molto rall. pp 1. CHORUS. 2.

far from home. The night is dark and I am far from home. The home.

molto rall. pp

far, am far from home, The night is dark and I am far from home. home.

pp

I am far from home, The night is dark and I am far from home. The home.

molto rall. pp

The night is dark, The night is dark and I am far from home. home.

molto rall. pp a tempo

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a tempo *p*

Lead kindly light, Lead Thou me on, Lead, lead Thou me on.

a tempo *p*

Lead kindly light, Lead kindly on, Lead, lead Thou me on.

p

Lead kindly light, Lead Thou me on, Lead Thou me on.

p

Lead kindly light, Lead Thou me on, Lead Thou me on.

a tempo *p* *a tempo* *p*

SOLO. *dim.*

Keep Thou my feet I do not ask to see the dis - tant scene, One step enough for me.

dim.

Keep Thou my feet I do not ask to see the dis - tant scene, One step enough for me.

dim. *mf*

Keep Thou my feet I do not ask to see the dis - tant scene, One step enough for me.

dim.

Keep Thou my feet I do not ask to see the dis - tant scene, One step enough for me.

legato *pp* *pp* *dim.*

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CHORUS.

f *dim.* *p* *pp* *rall.*

Keep Thou my feet I do not ask to see the distant scene, One step enough for me.

f *dim.* *p* *pp* *rall.*

f *dim.* *p* *pp* *rall.* *a tempo* *pp*

Moderato. ♩= 54.

SOP. or TEN. SOLO.

p

I was not ever thus nor prayd that

dolce

pp *mf* *cresc.* *p*

Thou shouldst lead me on, I lovd to choose and see my path, but now lead Thou me on. I

pp *mf* *cresc.* *p*

dim. *pp ad lib.*

lovd the garish day and spite of fears. Pride ruld my will. remember not past years.

tr *L.H.* *dim.* *pp colla voce*

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CHORUS.

I was not ever thus, nor pray'd that Thou shouldst lead me on, I lov'd to choose and see my path, but

a tempo

now lead Thou me on. I lov'd the garish day and spite of fears, Pride rul'd my will, re-

rall.

-member not past years.

a tempo

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Andante. ♩= 72.

SOP. or TEN. SOLO.

mf

So long Thy pow'r hath bless'd me. Sure it

più accel.

still will lead me on, will lead me on, O'er

colla voce *cresc.* *f*

a tempo

moor and fen, o'er crag and tor - rent till the night is

legato *cresc.* *ff*

molto rall. *a tempo* *p*

gone. And with the morn those an - gel faces smile, Which I have

dolce *a tempo* *molto rall.*

pp rall. *a tempo* *cresc.*

lov'd long since, and lost a - while. And with the morn those

colla voce *pp* *p* *cresc.*

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f *dim.* *rall.* *pp*

an-gel fa - ces smile, Which I have lovd long since, and lost a-

f *dim.* *colla voce* *pp*

-while.

L. H. *a tempo* *rall.*

Allegro moderato. ♩= 96.

CHORUS.

Lead kind - ly light a - mid th'en-cir-cling gloom,

f

ff *rall.* *a tempo*

p *ff*

Lead kind-ly light, lead Thou me on, The night is dark and I am far from home. Lead

p *ff*

p *unaccomp'd* *ff*

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Thou me on. Keep Thou my feet,

Lead Thou me on.

Keep Thou my feet, I do not ask to see, Keep Thou my feet, One

Keep Thou my feet, I do not ask to see the dis - tant scene, One

step e - nough for me.

legato

poco a poco rall.

step e - nough for me. Lead Thou me on, A-mid th'encircling gloom,

a tempo

marcato

Lead kind-ly light, lead thou me on. A - men, A - men.

London: "Musical Journal" Office, 29, Paternoster Row. E.C.

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Festival Anthem No 32.

Sing to the Lord.

Chorus from Harvest Cantata "Praise the name of the Lord."

by J. ALLANSON BENSON.

London: "Musical Journal" Office, 29 Paternoster Row, E.C. Price 2d, Tonic-sol-fa 1d

Allegro. ♩=168.

O sing to the Lord, O sing to the Lord, give thanks unto Him, give thanks unto

O sing to the Lord, O sing to the Lord, give thanks unto Him, give thanks unto

O sing to the Lord, O sing to the Lord, give thanks unto Him, give thanks unto

O sing to the Lord, O sing to the Lord, give thanks unto Him, give thanks unto

Man. Ped. Man. Ped.

Him with trumpet, and with lute, and with harp, in joyful song exalt His name on high. O sing to the

Him with trumpet, and with lute, and with harp, in joyful song exalt His name on high. O sing to the

Him with trumpet, and with lute, and with harp, in joyful song exalt His name on high. O sing to the

Him with trumpet, and with lute, and with harp, in joyful song exalt His name on high. O sing to the

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Lord, sing — to the Lord, O sing to the Lord, sing — to the Lord.

Lord, O sing to the Lord, O sing to the Lord, O sing to the Lord.

Lord, O sing to the Lord. O sing — to the Lord, O sing to the Lord.

Lord. O sing to the Lord, O sing to the Lord. O sing to the Lord.

p

He covereth the heav'n with clouds, He pre-par-eth rain for the earth, He

p

He covereth the heav'n with clouds, He pre-par-eth rain for the earth, He

p

He covereth the heav'n with clouds, He pre-par-eth rain for the earth, He

p

He covereth the heav'n with clouds, He pre-par-eth rain for the earth, He

Sw.

Gt. Gamba.

Sw.

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maketh the grass to grow upon the mountains, and herb for the service of men, ___ and herb for the

maketh the grass to grow upon the mountains, and herb for the service of men, ___ and herb for the

maketh the grass to grow upon the mountains, and herb for the service of men, ___ and herb for the

maketh the grass to grow upon the mountains, and herb for the service of men, ___ and herb for the

Sw. G! Sw.

service of men. He maketh the grass to grow upon the mountains. and herb for the

service of men. He maketh the grass to grow upon the mountains, and herb ___ for the

service of men. He maketh the grass to grow upon the mountains, and herb ___ for the

service of men. He maketh the grass to grow upon the mountains, and herb ___ for the

G! Sw. G!

Digitized by Google

ff

service of men. He laid the found-a-tions of the earth,

ff

service of men. He laid the found-a-tions of the earth,

ff

service of men. He laid the found-a-tions of the earth,

ff

service of men. He laid the found-a-tions of the earth. He cover'd it with the

Sw. Full Sw.

Ped. Doppio. Ped. 16 ft

The waters stood above the mountains,

The waters stood above the mountains,

He cover'd it with the deep as with a garment,

deep as with a garment, a-bove the

Gt. op. Diap.

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He cover'd it with the deep as with a

He cover'd it with the deep as with a garment,

mountains.

8va

garment, The wa - ters stood a-bove the mountains. At His re-buke they fled!

The wa - ters stood a-bove the mountains. At His re-buke they fled!

The wa - ters stood a-bove the mountains. At His re-buke they fled!

The wa - ters stood a-bove the mountains. At His re-buke they fled!

ff

G!

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mf *dim.* *p*

At the voice of His thunder they hasted a-way. At the voice of His thunder they

At the voice of His thunder they hasted a-way. At the voice of His thunder they

At the voice of His thunder they hasted a-way. At the voice of His thunder they

At the voice of His thunder they hasted a-way. At the voice of His thunder they

sw. sw. reduce.

perdendosi.

hasted a-way.

hasted a-way.

hasted a-way.

hasted a-way.

dim. G! *p cresc.* *mf cresc.* *f*

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O sing to the Lord, O sing to the Lord, give thanks unto Him, give thanks unto

O sing to the Lord, O sing to the Lord, give thanks unto Him, give thanks unto

O sing to the Lord, O sing to the Lord, give thanks unto Him, give thanks unto

O sing to the Lord, O sing to the Lord, give thanks unto Him, give thanks unto

Man. Ped. Man. Ped.

Him with trumpet, and with lute, and with harp, in joyful song exalt His name on high. O sing to the

Him with trumpet, and with lute, and with harp, in joyful song exalt His name on high. O sing to the

Him with trumpet, and with lute, and with harp, in joyful song exalt His name on high. O sing — to the

Him with trumpet, and with lute, and with harp, in joyful song exalt His name on high. O sing to the

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Lord sing to the Lord, O sing to the Lord sing to the Lord. O sing to the Lord.

Lord, O sing to the Lord, O sing to the Lord, O sing to the Lord. O sing to the Lord.

Lord, O sing to the Lord O sing — to the Lord. O sing to the Lord. O sing to the Lord.

Lord O sing to the Lord, O sing to the Lord O sing to the Lord. O sing to the Lord.

Man. Ped. Man.

O sing to the Lord. O sing — to the Lord.

O sing to the Lord. O sing — to the Lord.

O sing to the Lord. O sing — to the Lord.

O sing to the Lord. O sing — to the Lord.

Ped. Man. Ped.

London: "Musical Journal" Office, 29 Paternoster Row, E.C. Price 2d. Tonic-sol-fa 1d

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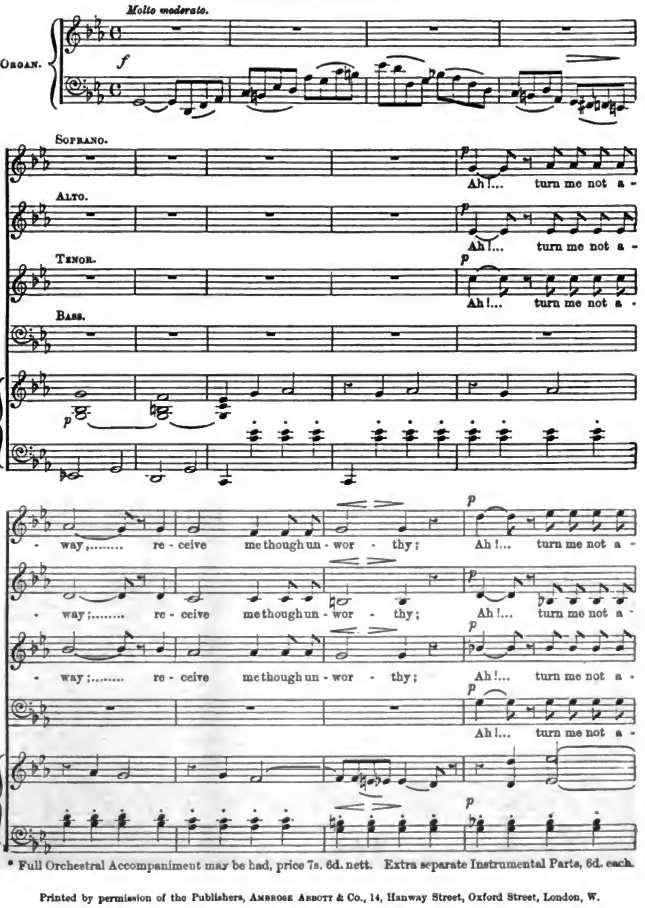
O DIVINE REDEEMER.

(*ANTHEM.)

Words by ALFRED PHILLIPS. *Music by* CH. GOUNOD, (1893.)

Arranged from the Original Orchestral Score by LEIGH KINGSMILL.



* Full Orchestral Accompaniment may be had, price 7s. 6d. nett. Extra separate Instrumental Parts, 6d. each.

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way;..... re - ceive me though un - wor - thy, hear Thou my cry, hear

way;..... re - ceive me, re - ceive me tho' un - wor - thy, hear Thou my cry, hear

way;..... re - ceive me tho' un - wor - thy, hear Thou my cry, hear

way;..... re - ceive me though un - wor - thy, hear Thou my cry, hear

cres.

dim.

Thou my cry, be - hold, Lord, my dis - tress.... An - swer me from Thy

Thou my cry, be - hold, Lord, my dis - tress...

Thou my cry, be - hold, Lord, my dis - tress...

Thou my cry, be - hold, Lord, my dis - tress...

p

throne..... Thy pi - ty shew in my deep

Thy pi - ty shew in my deep

haste thee, Lord to mine aid, Thy pi - ty shew in my deep

Thy pi - ty shew in my deep

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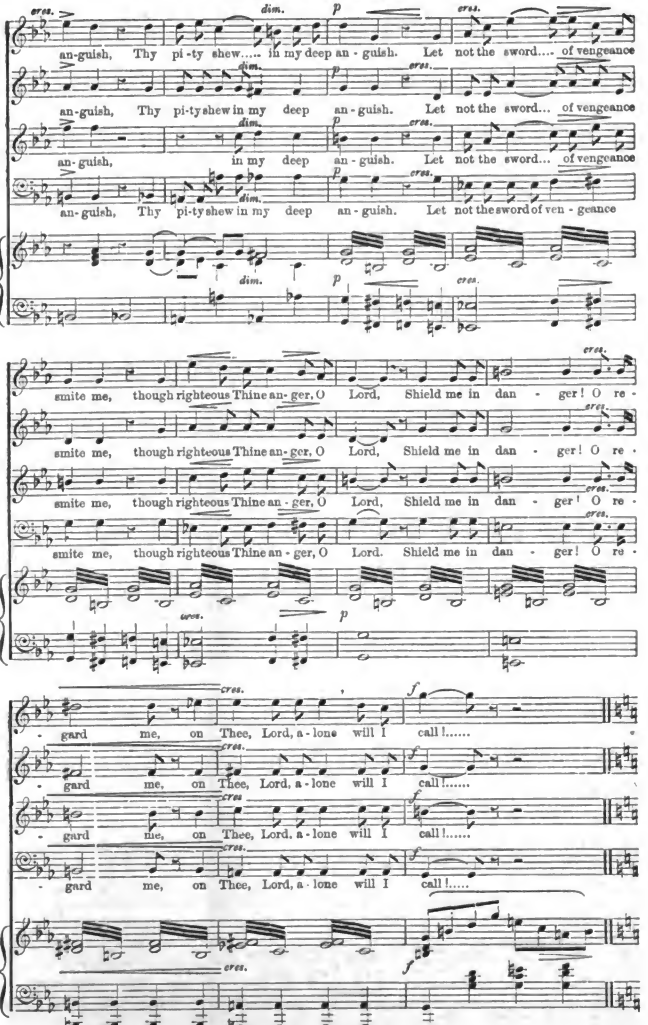

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p

O Di - vine Re - deem - er! O Di - vine Re -

p

O Di - vine Re - deem - er! O Di - vine Re -

p

O Di - vine Re - deem - er! O Di - vine Re -

p

O Di - vine Re - deem - er! O Di - vine Re -

p

cres.

deem - er! I pray Thee grant me par - - don, and re -

cres.

deem - er! I pray Thee grant me par - don, and re -

cres.

deem - er! I pray Thee grant me par - don, and re -

cres.

deem - er! I pray Thee grant me par - don, and re -

cres.

dim. p p

- mem-ber not, re - mem-ber not my sins..... For -

dim. p p

- mem-ber not, re - mem-ber not my sins. For -

dim. p p

- member not, re - mem-ber not my sins. O Di - vine Re -

dim. p

- mem -ber not, re - mem-ber not my sins. For -

dim. p p

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- give me, O Di- vine Re - deem - er! I

- give me, O Di-vine Re - deem - er! I

- deem - er! O Di-vine Re - deem - er! I

- give me, O Di-vine Re - deem - er! I

cres. *dim.*

pray Thee grant me... par - don, and re - mem-ber not, re-mem-ber not, O

cres. *dim.*

pray Thee grant me par - don, and re - mem-ber not, re-mem-ber not, O

cres. *dim.*

pray Thee grant me par - don, and re - mem-ber not, re-mem-ber not, O

cres. *dim.*

pray Thee grant me par - don, and re - mem-ber not, re-mem-ber not, O

cres. *dim.*

rall. *a tempo.* *f*

Lord, my sins. Night gath-ers round my

rall. *a tempo.* *f*

Lord, my sins. Night gath-ers round my

rall. *a tempo.* *f*

Lord, my sins. Night gath-ers round my

rall. *a tempo.* *f*

Lord, my sins. Night gath-ers round my

colla voce. *p* *a tempo.* *f*

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soul,..... Fear - ful I cry to Thee!..... .....
Lord, hear my cry! Come to mine

soul,..... Fear - ful I cry to Thee!.....

soul,..... Fear - ful I cry to Thee!.....

soul,..... Fear - ful I cry to Thee!.....

Come to mine aid, O Lord!..... Haste Thee, Lord, haste to
aid! O haste Thee, Lord!

Come to mine aid, O Lord!..... Haste Thee, Lord, haste to

Come to mine aid, O Lord!..... Haste Thee, Lord, haste to

Come to mine aid, O Lord!... ..... Haste Thee, Lord, haste to

help me, Hear my cry!..... hear my cry!.....
O hear me,

help me, hear, hear my cry! hear, hear my cry!

help me, hear, hear my cry! hear, hear my cry!

help me, hear, hear my cry! hear, hear my cry!

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dim. *p*
Save me, Lord, in Thy mer - cy; hear my cry;

dim. *p*
Save, save me, Lord, in Thy mer - cy;

dim. *p*
Save, save me, Lord, in Thy mer - cy; hear my cry;

dim. *p*
Save, save me, Lord, in Thy mer - cy:

dim. *p* *cres.*

dim. *rit.*
..... hear my cry; Come and save me, O Lord! .....

dim. *rit.*
Come and save, save me, O Lord! .....

dim. *rit.*
..... hear my cry; Come and save, save me, O Lord! .....

dim. *rit.*
Come and save me, O Lord!

dim. *rit.*

p a tempo.
O Di-vine Re - deem - er! O Di-vine Re -

p a tempo.
O Di-vine Re - deem - er! O Di-vine Re -

p a tempo.
O Di-vine Re - deem - er! O Di-vine Re -

p a tempo.
O Di-vine Re - deem - er! O Di-vine Re -

a tempo.
p

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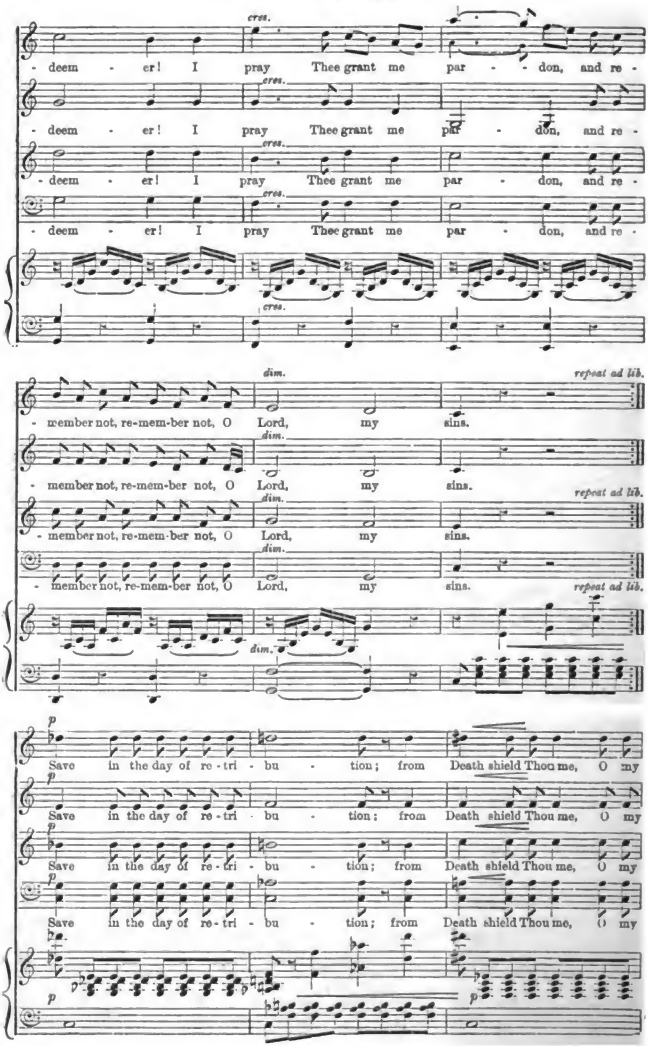

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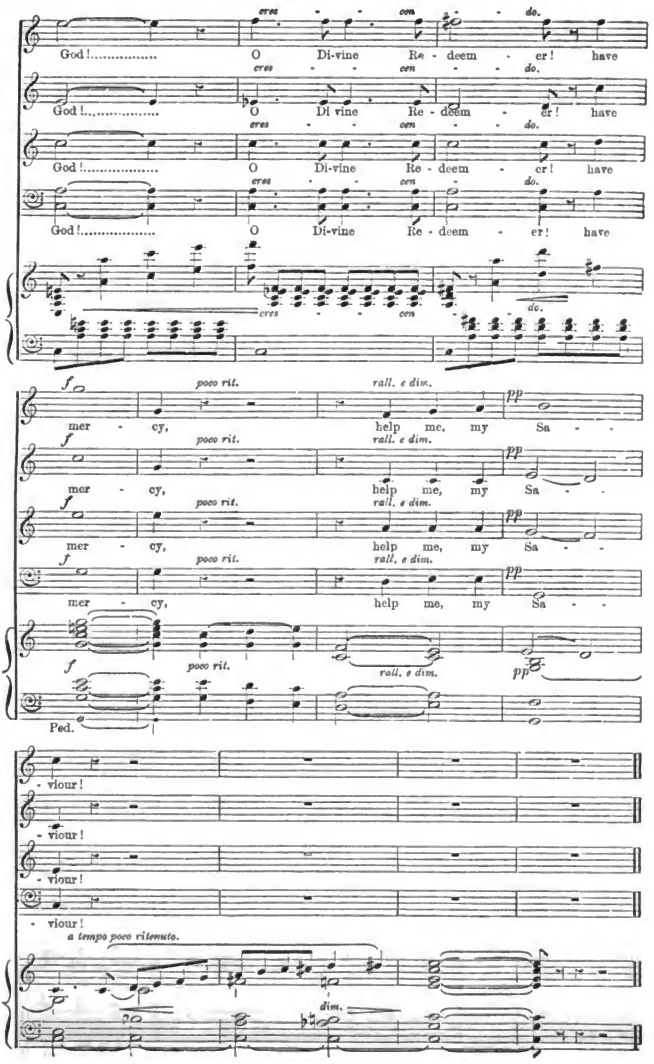

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H. WALFORD DAVIES, Mus.Doc. (Organist and Director of the Choir at the Temple Church), says: "I WILL SING OF THE MERCIES OF THE LORD, by C. Darnton, is effective and healthy. It might almost have been written by Sir John Goss when young."

'Festival" Anthems, No. 5.

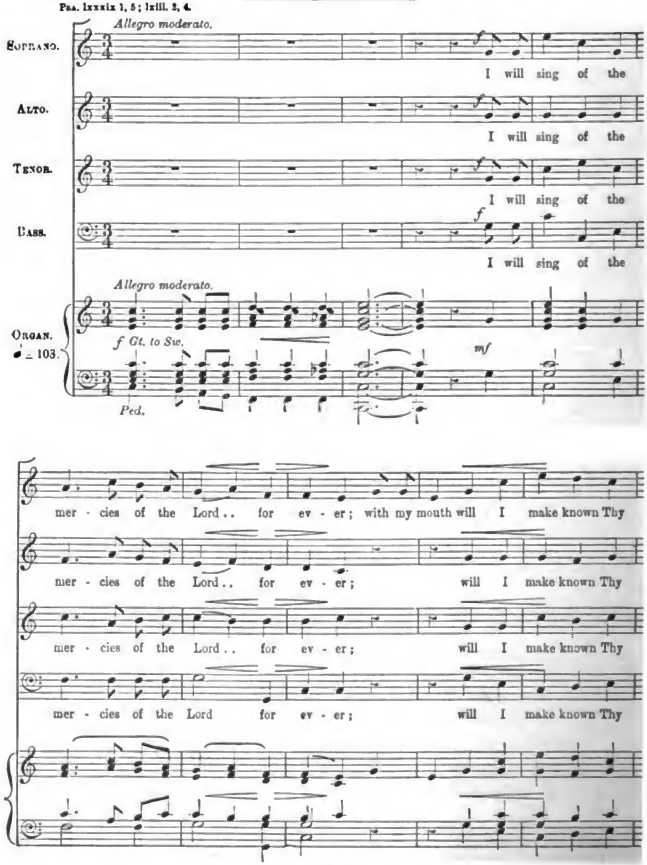
I WILL SING OF THE MERCIES OF THE LORD FOR EVER.

Anthem for Festival or General use.

Composed by CHARLES DARNTON.

LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW. Price 3d.; Tonic Sol-fa, 2d.

Pss. lxxxix 1, 5; lxiii. 3, 4.



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A CHORAL FANTASIA ON NATIONAL AIRS

For Chorus and Orchestra (or Pianoforte).

ARRANGED BY

ARTHUR BERRIDGE.

Embracing—"The Miller of the Dee," "The Bay of Biscay," "Hearts of Oak," "Home, Sweet Home," and "God Save the King."

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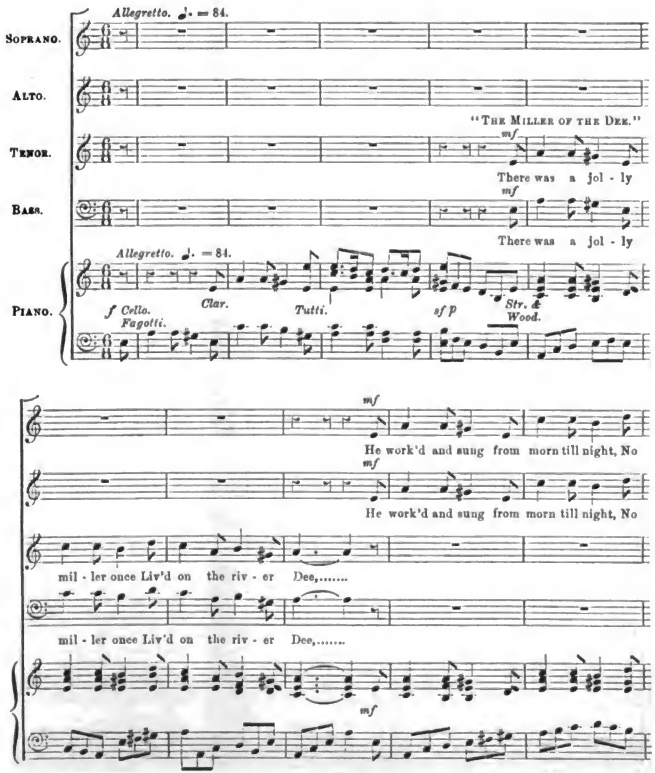

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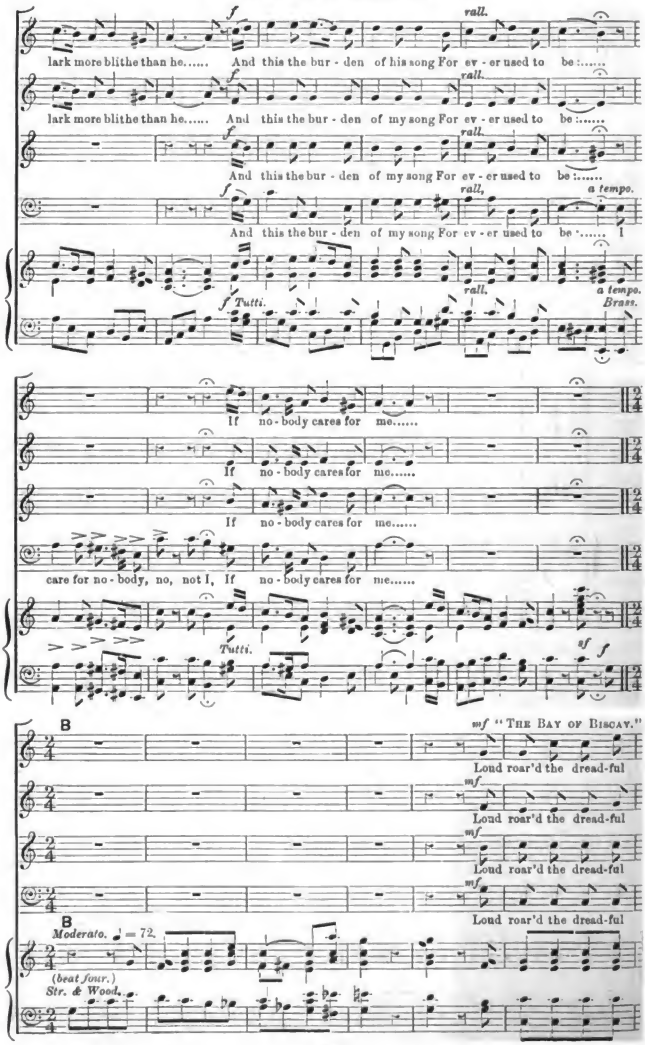

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thun - der, The rain a de - luge show'rs,.... The clouds were rent a - sun - der, By

thun - der, The rain a de - luge show'rs,..... The clouds were rent a - sun - der, By

thun - der, The rain a de - luge show'rs, The clouds were rent a - sun - der, By

thun - der, The rain a de - luge show'rs,..... The clouds were rent a - sun - der, By

p *rit.*

lightning's vi - vid powers. Our poor de - vo - ted

p *rit.*

lightning's vi - vid powers. Our poor de - vo - ted

lightning's vi - vid powers.

f

lightning's vi - vid powers. The night was drear and dark,

Flute. *Tutti.* *Flute.* *p Str.* *rit.*

a tempo. *f* *rit.*

bark, Till next day, there she lay, In the Bay of Bis - cay,

a tempo. *f* *rit.*

bark, Till next day, there she lay, In the Bay of Bis - cay,

a tempo. *f* *rit.*

Till next day, there she lay, In the Bay of Bis - cay,

a tempo. *f* *rit.*

Till next day, there she lay, In the Bay of Bis - cay,

a tempo.

Tutti. f *rit.*

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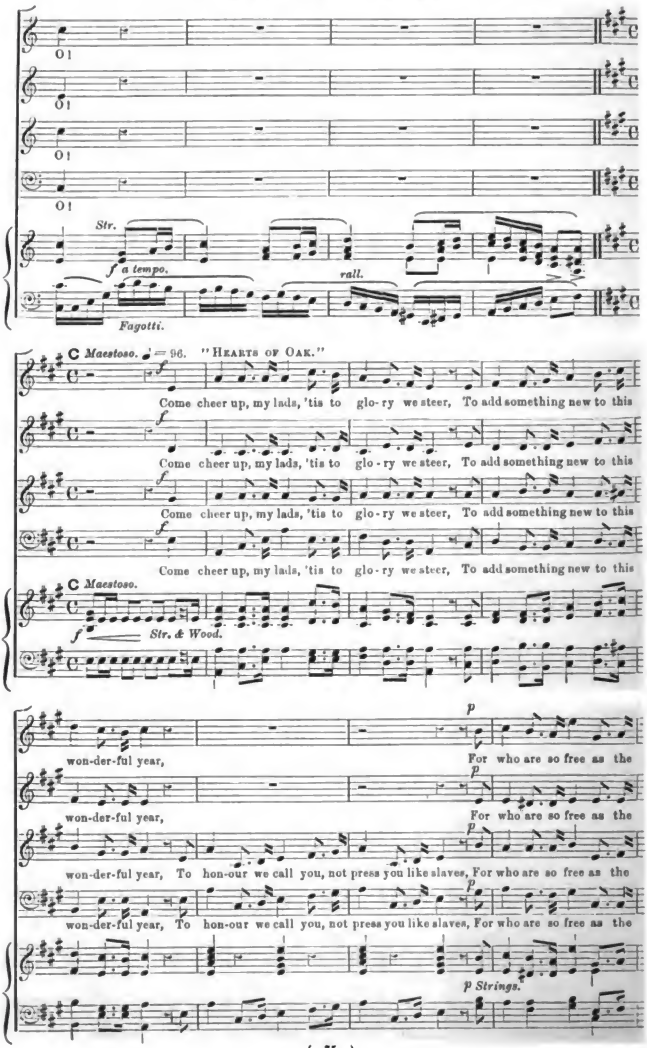

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mp

sons of the waves. Hearts of oak are our ships, jol-ly tars are our men,

mp

sons of the waves. Hearts of oak are our ships, jol-ly tars are our men,

con energico.

sons of the waves. We always are ready,

con energico.

sons of the waves. We always are ready,

Str. & Clar. *f Brass.*

f a tempo. *ff*

We'll fight and will con - quer a - gain and a-gain; Hearts of

f *ff*

Slower ad lib. We'll fight and will con - quer a - gain and a-gain; Hearts of

ff

Steady, boys, steady, We'll fight and will con - quer a - gain and a-gain; Hearts of

ff

Steady, boys, steady, We'll fight and will con - quer a - gain and a-gain; Hearts of

Slower ad lib. *Str. & Wind. a tempo.* *ff Tutti.*

con energico. *Slower ad lib.*

oak are our ships, jol-ly tars are our men, We al-ways are ready, Steady, boys, steady, We'll

con energico.

oak are our ships, jol-ly tars are our men, We al-ways are ready, Steady, boys, steady, We'll

con energico.

oak are our ships, jol-ly tars are our men, We al-ways are ready, Steady, boys, steady, We'll

con energico.

oak are our ships, jol-ly tars are our men, We al-ways are ready, Steady, boys, steady, We'll

con energico.

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"HOME, SWEET HOME."

rall. *mp*

fight and will conquer a - gain and a-gain. 'Mid

rall.

fight and will conquer a - gain and a-gain.

rall.

fight and will conquer a - gain and a-gain.

rall.

fight and will conquer a - gain and a-gain.

Str. & Clar.

rall. *sf* *p lento.* *sf*

D *Andante larghetto.* ♪ = 80.

plea - sures and pal - a - ces though we may roam, Be it ev - er so

p

To be sung with closed lips.

p

p

D *Andante larghetto.* ♪ = 80.

Strings. (Rest four.) *pizz.* *arco.* *p pizz.*

hum - ble, there's no place like home! A charm from the skies seems to

arco. *pizz.* *arco.* *Clar. colla voce.* *Str. pizz.*

hal - low us there, Which, seek thro' the world, is ne'er met with else -

arco. *pizz.*

E *pp*

- where. Home, home, sweet, sweet home, There's

pp

Home, home, sweet, sweet home, There's

pp

Home, home, sweet, sweet home, There's

pp

Home, home, sweet. sweet home, There's

E

arco. *pp* *pizz.* *arco.*

rall. F *Maestoso.* ♩ = 69.

no place like home, There's no place like home!

rall.

no place like home, There's no place like home!

rall.

no place like home, There's no place like home!

rall.

no place like home, There's no place like home! F *Maestoso.* ♩ = 69.

rall. *molto rit.* *f*

Brass.

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FANTASIA ON NATIONAL AIRS.

f "God Save the King."

God save our gra - cious King, Long live our no - ble King, God save the

f

God save our gra - cious King, Long live our no - ble King, God save the

f

God save our gra - cious King, Long live our no - ble King, God save the

f

God save our gra - cious King, Long live our no - ble King, God save the

f Tutti.

ff

King. Send him vic - to - ri - ous, Hap - py and glo - ri - ous,

ff

King. Send him vic - to - ri - ous, Hap - py and glo - ri - ous,

ff

King. Send him vic - to - ri - ous, Hap - py and glo - ri - ous,

ff

King. Send him vic - to - ri - ous, Hap - py and glo - ri - ous,

ff

rit.

Long to reign o - ver us, God save the King!

rit.

Long to reign o - ver us, God save the King!

rit.

Long to reign o - ver us, God save the King!

rit.

Long to reign o - ver us, God save the King!

rit.

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"Behold, I bring."

ANTHEM

SLEY. A.R.C.O.

ic sol-fa 1d.

(Copyright.)

He saw the Wheat-Fields waiting.

Words by E. E. REXFORD. SOLO AND CHORUS. *Music by* THOMAS FACER.

SOLO.

1. He saw the wheat-fields
2. At eve a faint-ing
3. When came the Lord of
4. Then said the Mas-ter

Andante.

mf *cres.* *dim.*

wait-ing, All gold-en in the sun, And strong and stalwart reap-ers Went
trav-'ller Sank down be-side the door; A cup of crys-tal wa-ter To
har-vest, He cried, "O Mas-ter kind, One sheaf I have to of-fer, But
soft-ly, "Well pleased with this am I; One of My an-gels left It With

by him one by one. "Oh, could I reap in har-vest!" His heart made bit-ter
quench his thirst he bore: And when refresh'd and strengthen'd The trav'ller went his
that I did not bind; I gave a cup of wa-ter To one a-thirst, and
thee as he pass'd by: Thou may'st not join the reap-ers Up-on the har-vest

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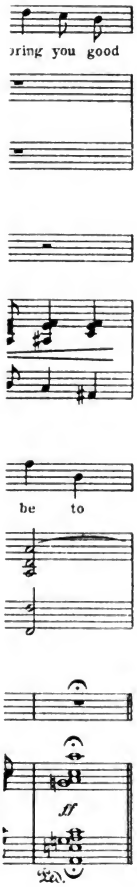

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He saw the Wheat-Fields waiting—*concluded.*

cry: "I can do no thing, no-thing! So weak, a - las, am I!"
way— Up-on the poor man's threshold A gold - en wheatsheaf lay.
he Left at my door in go - ing This sheaf I of - fer Thee."
plain, But he who helps a bro-ther Binds sheaves of rich - est grain."

CHORUS (S.A.T.B.).

p *cres.*

Thou may'st not join the reap - ers Up - on the har - vest plain, But

f

he who helps a bro-ther Binds sheaves of rich-est grain; Thou may'st not join the

reap-ers Up - on the har-vest plain, But he who helps a bro - ther Binds

dim. *cres.* *ff*

sheaves of gold-en grain, sheaves of gold-en grain, sheaves of gold - en grain.

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"Behold, I bring."

ANTHEM.

W. T. CROSSLEY. A.R.C.O.

London: "MUSICAL JOURNAL" OFFICE, 29, Paternoster Row, E.C. Price 2d. Tonic sol-fa 1d.

Quasi Recit.

BASS SOLO.

VOICE.

ORGAN.

marcato

Be . hold! I bring you good tid . ings, good tid . ings of great joy.

Which shall be to all peo . ple, shall be to all peo . ple.

ad lib.

cresc.

ff

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CHORUS.

Allegro

SOPRANO

ALTO. For un . to you is born this day, is born a Saviour, Christ the

TENOR

BASS. For un to you is born this day, is born a Saviour, Christ the

Lord For un . to you is born this day. For un . to you is

Lord. For un . to you is born this day, For un . to you is

born this day. In the Ci . ty of Da . vid, in the Ci . ty of Da . vid, A

born this day. In the Ci . ty of Da . vid, A

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Saviour which is Christ the Lord. For un . to you is

Saviour which is Christ the Lord. For un . to you is

born this day, In the Ci . ty of Da . vid, in the Ci . ty of Da . vid a

born this day, In the Ci . ty of Da . vid, in the Ci . ty of Da . vid a

ff *ritard al fine.*

Sa . viour which is Christ the Lord.

Sa . viour which is Christ the Lord.

ritard.

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DUET.

Andante con espress.

SOPRANO & ALTO.

God so loved the world. So loved the world that He gave His

on - ly be - got - ten Son, That who - so - ev - er be - liev - eth in

Him should not per - ish, but have ev - er - last - ing life.

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Tempo I

poco rit.

God so loved the world. So loved the world that He gave His

on - ly be got - ten Son, That who - so - ev - er be - liev - eth in

f

Him should not per - ish but have ev - er - last - ing life, ev - er -

sf *mp*

rall. e dim.

- last - ing life, ev - er - last - - ing life.

rall. e dim. *pp*

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Allegro moderato.

Bless the Lord, bless the Lord, O my Soul, And all that is with - in me.

Bless the Lord, bless the Lord, O my Soul, And all that is with - in me.

bless His holy name. Bless the Lord, bless the Lord, O my Soul

bless His holy name. Bless the Lord, bless the Lord, O my Soul, And all that is with - in me bless His

And all that is with in me, bless His ho - ly name. Bless the Lord,

ho - ly name. Bless the Lord, O my

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Tempo I.

poco ril. *f*

O my Soul. Bless the Lord, bless the Lord, O my Soul, And all that is with in me,

Soul. Bless the Lord, bless the Lord, O my Soul, And all that is with in me,

poco ril.

bless His holy name. Bless the Lord, bless the Lord, O my soul.

bless His holy name. Bless the Lord, bless the Lord, O my soul. And all that is with in me, bless His

ff *p* *cresc.*

And all that is with in me, bless His ho - ly name; And for get not, for - get not, for,

p

ho - ly name. And for - get not, for - get not, for.

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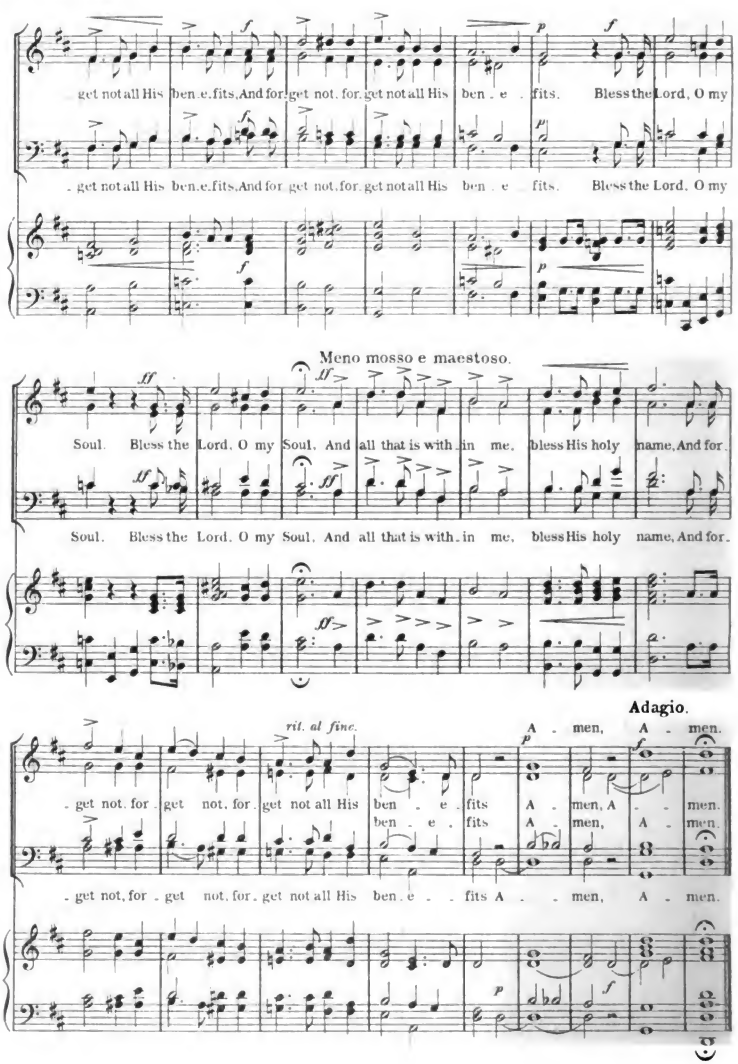

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SOLDIERS' CHORUS ("FAUST").

LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW. Price 2d.; Sol-fa, 1d.

WORDS BY NORMAN BARTON. MUSIC BY C. GOUNOD.

Tempo marziale.

PIANO.

ff

Con Ped.

SOPRANO.

Hon - our the mem'ry of fa - thers brave, Bold sires who died our dear land to save; Strong men will fol - low them hand in hand,

CONTRALTO.

Hon - our the mem'ry of fa - thers brave, Bold sires who died our dear land to save; Strong men will fol - low them hand in hand,

TENOR.

Hon - our the mem'ry of fa - thers brave, Bold sires who died our dear land to save; Strong men will fol - low them hand in hand,

f BASS.

Hon - our the mem'ry of fa - thers brave, Bold sires who died our dear land to save; Strong men will fol - low them hand in hand,

f

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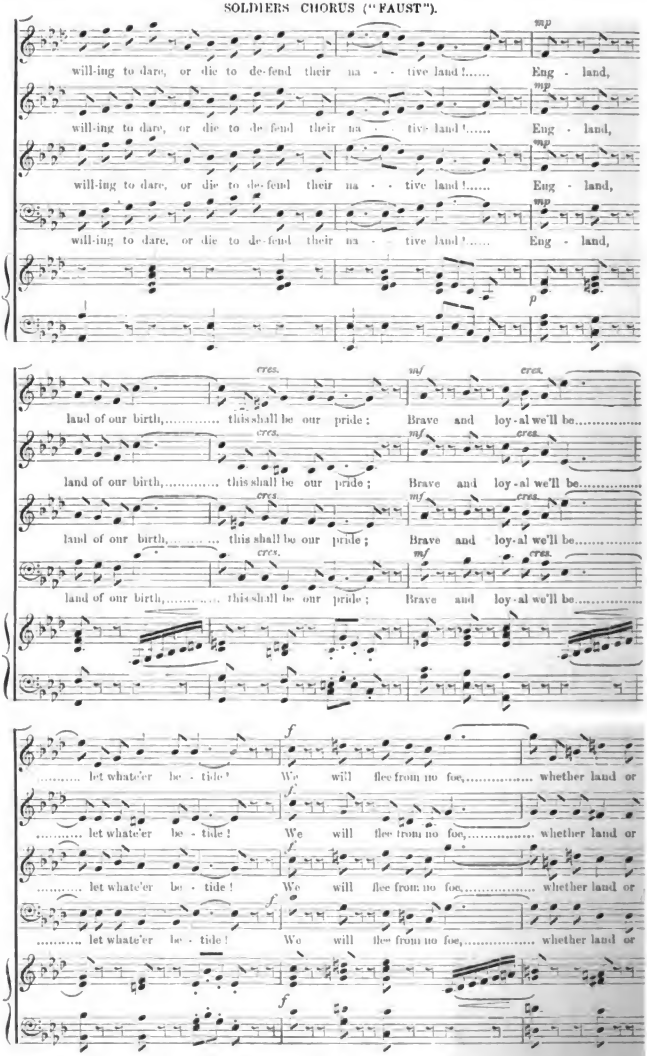
SOLDIERS CHORUS ("FAUST").



SOLDIERS' CHORUS ("FAUST").

sea,..... With vic-t'ry in view for men that are true to the land..... of the free!.....

sea,..... With vic-t'ry in view for men that are true to the land..... of the free!.....

sea,..... With vic-t'ry in view for men that are true to the land..... of the free!.....

sea,..... With vic-t'ry in view for men that are true to the land..... of the free!.....

sf *sf* *dim.*

pp *cres.*

Hon - - - our the mem-'ry of fa-thers brave, Bold sires who

pp *cres.*

Hon - - - our the mem-'ry of fa-thers brave, Bold sires who

pp *cres.*

Hon - - - our the mem-'ry of fa-thers brave, Bold sires who

pp *cres.*

Hon - - - our the mem-'ry of fa-thers brave, Bold sires who

pp *cres.*

cres. molto.

died our dear land to save; Strong men will follow them hand in hand,

cres. molto.

died our dear land to save; Strong men will follow them hand in hand,

cres. molto.

died our dear land to save; Strong men will follow them hand in hand,

cres. molto.

died our dear land to save; Strong men will follow them hand in hand,

cres. molto.

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SOLDIERS' CHORUS ("FAUST").

ff — *p*

Strong to de-fend their na - tive land. Now..... are Britain's

Strong to de-fend their na - tive land. Now..... are Britain's

Strong to de-fend their na - tive land. Now..... are Britain's

Strong to de-fend their na - tive land. Now..... are Britain's

ff — *p*

basso marcato.

sons..... far off In Col - o-nies and States the wide world o - ver,.....

sons..... far off In Col - o-nies and States the wide world o - ver,.....

sons,..... far off In Col - o-nies and States the wide world o - ver,.....

sons,..... far off In Col - o-nies and States the wide world o - ver,.....

cres.

Stand - - - ing ev - er rea - - - dy wait-ing, Will-ing their de-vo - tion still to

cres.

Stand - - - ing ev - er rea - - - dy wait-ing, Will - - - ing still to

cres.

Stand - - - ing ev - er rea - - - dy wait-ing, Will-ing their de-vo - tion still to

cres.

Stand - - - ing ev - er rea - - - dy wait-ing, Will - - - ing still to

cres.

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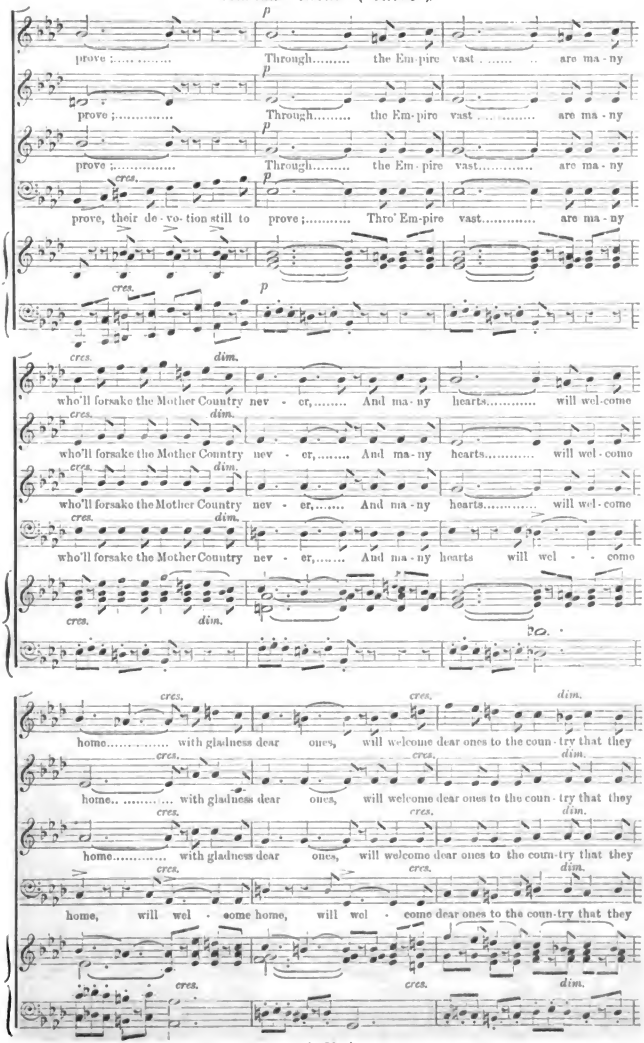

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p *cres.*

love; . . . . . And ma-ny hearts, ... And ma-ny hearts will welcome home with gladness

p *cres.*

love; . . . . . And ma-ny hearts, ... And ma-ny hearts will welcome home with gladness

p *cres.*

love; . . . . . And ma-ny hearts, ... And ma-ny hearts will welcome home with gladness

p *cres.*

love; And ma - - ny hearts, And many hearts, And many hearts will welcome home with gladness

p *cres.*

f *p*

Dear ones to the country that they love: . . . . . We wel - come home, ...

f *p*

Dear ones to the country that they love: . . . . . We wel - come home, ...

f *p*

Dear ones to the country that they love: . . . . . We wel - come home, ...

f *p*

Dear ones to the country that they love: . . . . . We wel - come home, ...

f *dim.* *p* *cres. molto.*

Ped. *

cres. molto.

. . . . . we wel - come home, we wel - come home, we wel - come home! . . . . . .

cres. molto.

. . . . . we wel - come home, we wel - come home, we wel - come home! . . . . . .

cres. molto.

. . . . . we wel - come home, we wel - come home, we wel - come home! . . . . . .

cres. molto.

. . . . . we wel - come home, we wel - come home, we wel - come home! . . . . . .

cres.

Ped.

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SOLDIERS' CHORUS ("FAUST").

ff

Hon - our the mem-'ry of fa - thers brave, Bold sires who

ff

Hon - our the mem-'ry of fa - thers brave, Bold sires who

ff

Hon - our the mem-'ry of fa - thers brave, Bold sires who

ff

Hon - our the mem-'ry of fa - thers brave, Bold sires who

ff

Con Ped.

died our dear land to save; Strong men will fol-low them hand in hand,

died our dear land to save; Strong men will fol-low them hand in hand,

died our dear land to save; Strong men will fol-low them hand in hand,

died our dear land to save; Strong men will fol-low them hand in hand,

Will-ing to dare for na - - tive land! Or die to de - fend..... their

Will-ing to dare for na - - tive land! Or die to de - fend..... their

Will-ing to dare for na - - tive land! Or die to de - fend..... their

Will-ing to dare for na - - tive land! Yes, willing to dare, Or die to de - fend..... their

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SOLDIERS' CHORUS ("FAUST").

na - - tive land! Or die to de - fend, ... Or die to de -

na - - tive land! Or die to de - fend, ... Or die to de -

na - - tive land! Or die to de - fend, ... Or die to de -

na - - tive land! Yes, will-ing to dare, Or die to de - fend, ... Or die to de -

Ped. *

rit.

- - fend ..... their na - - tive land! .....

rit.

- - fend ..... their na - - tive land! .....

rit.

- - fend ..... their na - - tive land! .....

rit.

- - fend ..... their na - - tive land! .....

Ped. * rit. *a tempo.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. *

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THERE WERE SHEPHERDS.

FULL CHRISTMAS ANTHEM.

St Luke II.
verses 8 to 14.

Composed by A. TIFFANY.

Huddersfield. A. Tiffany. Lindley.

Price 2d

Andante Tranquillo.

ORGAN.

p *pp*

Andante Tranquillo.

There were shep - herds a - biding in the field..

p

There were shepherds, there were shepherds a biding in the field..

p

keep - ing watch over their flocks by night... and lo the

cres.

keeping watch keeping watch keeping watch over flocks by night by night and lo the angel the

dim.

cres. *dim.*

By the same Composer, Anthem for Festivals and general use "Sing unto God" *Price 2d*

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an-gel of the Lord came up-on them, and the glo-ry

an-gel and the glory, the glo-ry of the

Lord shone round a-bout them. *pp* And they were sore a-

pp

cres. *p*

-fraid . . . and they were sore a-fraid . The

cres. *dim.*

an-gel of the Lord *pp* said un-to them Fear not . . . For be-

pp

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- hold I bring you glad tid - - ings I bring you glad tidings of joy . . . .

mf

I bring you glad tidings I bring you glad tidings of joy of joy which

mf

which shall be to all to all peo - ple

shall be to all to all peo - ple all peo - ple For un - to you is

Christ the

born this day in the ci - ty of Da - vid a Sa - viour which is Christ which is Christ the

Lord.

Lord. This shall be a sign un - to you.

And this shall be a sign un - to you . . . . . .

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Quartette *(unaccompanied ad lib.)*

Ye shall find the babe wrapp'd in swadding clothes ly - - ing

p *cres.* *p*

Andantino.

ly - ing in a

p *cres.* *p*

in a man - - - - ger ly - - ing in a

man - - - - ger, manger *pp*

man - ger, in a man - - - - ger

pp

man - - - - - - ger

Full. *Con spirito.*

man - ger in a man - ger. *mf* And sudden - ly, sud - den -

Con spirito.

mf

- ly there was with the an - - gel a mul - - - ti - - tude

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of the Heav'nly Host a mul - - - ti - tude of the Heav'nly Host

Prais - - - ing God Prais - - ing

Prais - - ing God Praising God

God Prais - - ing Praising God Praising God

Prais - - ing Praising God Praising God

God Prais - - ing Praising God Praising God and saying

Praising God rit. saying say - - - ing.

Prais - - ing God Praising God and saying

rit.

Vivace.

f Glo - ry to God in the High - - est Glo - ry to God in the High - - est And

Vivace.

f

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on earth peace *cres.* Good will toward men

And on earth peace *cres.*

Glo - - - - - - - - ry to God

f Glo - ry to God Glo - ry to God Glo - ry to God in the High - est

f

Glo - - - - - - - - ry to God Glo - ry to God in the high - - est

ff Glo - ry to God Glo - ry to God And *p*

Glo - ry to God

ff *p*

cres.

on earth peace good will to - ward men on earth peace good

on earth peace good will to men on earth peace good will to men

cres.

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will to - ward men *p* on earth peace good will to men

on earth peace good will to men on earth peace good will to men

p

cres.

Peace on earth good will to - ward men *f* Glo - ry to God in the

cres. *f*

High - - est *ff* Glo - ry to God in the High - - est and on earth peace

p

good

ff *p*

rall.

good will to - ward men A - - - men.

will toward men *cres.*

rall.

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7. HOLY, HOLY, HOLY. W. WRIGHT. 1½d.
8. THERE WERE SHEPHERDS (Prize Christmas Anthem). W. WRIGHT. 1½d.
9. HE IS RISEN (Prize Easter Anthem). J. F. STEWART. 1½d.
10. O LORD, I WILL PRAISE THEE (Prize Anthem). O. A. MANSFIELD, Mus.Doc. 1½d.
11. BECAUSE THE LORD THY GOD (Prize Harvest Anthem). W. HENRY MAXFIELD, Mus.Bac. 1½d.
12. ALL HAIL THE POWER OF JESU'S NAME (Prize Anthem). ERNEST H. SMITH, F.R.C.O. 1½d.
13. BENEDICITE OMNIA OPERA (Prize Setting). GEORGE H. ELY, B.A. 1½d.
14. LET US NOW GO EVEN UNTO BETHLEHEM (Christmas Anthem). BRUCE STRANG. 1½d.
15. CHRIST IS RISEN (Prize Easter Anthem). JAMES LYON. 1½d.
16. SAVIOUR, BLESSED SAVIOUR. ERNEST H. SMITH, F.R.C.O. 2d.
17. THREE INTROITS. ERNEST H. SMITH and E. MINSHALL. 1½d.
18. LET THE EARTH BRING FORTH GRASS. ARTHUR BERRIDGE. 2d.
19. MARCH ON, MARCH ON, YE SOLDIERS TRUE. C. DARNTON. 2d.
20. PRAISE YE THE LORD (Festival Anthem). ERNEST H. SMITH, F.R.C.O. 2d.
21. THE LORD'S PRAYER (Congregational Setting). A. W. FLETCHER. 1½d.
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25. WHO IS THIS SO WEAK AND HELPLESS? E. MINSHALL. 2d.
26. REJOICE IN THE LORD. ARTHUR BERRIDGE. 2d.
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31. LET THE RIGHTEOUS BE GLAD. C. DARNTON. 2d.
32. CHRIST OUR PASSOVER IS SACRIFICED FOR US. C. DARNTON. 2d.
33. O HAPPY BAND OF PILGRIMS (Choral March). E. H. SMITH, F.R.C.O. 2d.
34. ONWARD, SOLDIERS TRUE (Choral March). ARTHUR BERRIDGE. 2d.
35. SING ALOUD UNTO GOD. A. W. FLETCHER. 2d.
36. BREAK FORTH INTO JOY (Prize Christmas Anthem). ARTHUR BERRIDGE. 2d.
37. COME, CHRISTIAN YOUTHS AND MAIDENS. ARTHUR BERRIDGE. 2d.
38. BRIGHTLY GLEAMS OUR BANNER. JAMES LYON. 2d.

(To be continued.)

These Solo Editions of many of the above are already published and others are in course of preparation.

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"MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW.

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Hail! Holy Child!

Words by
HENRY KNIGHT.

Music by
FERRIS TOZER. Mus. Doc.

mp Adagio. *p Andante grazioso.*

Hail! Ho - ly Child! O Child Di - vine Thou

cam'st to earth Sal - va - tion free to bring, O

cresc.

hear us as we greet thy birth, Our Sa - viour, Lord, and King!

Hail! Holy Child!
The shepherds o'er their flocks by night,
Were laid in slumber deep,
When lo! from Heav'n a wondrous sight
Arous'd them from their sleep.

Hail! Holy Child!
"All glory be to God on High!
Goodwill henceforth to men;"
The tuneful choirs that fill'd the sky
Proclaim'd thy coming then.

Hail! Holy Child!
The eastern sages sought a sign,
And lo! a radiant star,
They knew that One was born, divine!
And worshipp'd from afar.

Hail! Holy Child!
The shepherds rude and eastern kings,
Soon hasted on their way,
Where safe beneath glad angel wings,
The new born Infant lay.

Hail! Holy Child!
We bow before Thy manger-throne,
In humble faith and love,
Thou cam'st from Heav'n, to save thine own,
Oh! grant us rest above.

"MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW, LONDON: E.C.

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O ring ye bells.

Words and Music by
CHARLES DARNTON.

Marcato.

mf

KEY C. {:s | s.r:d'.s |f.d':l .f | m.f:r.m|d : | f.s:f.r|m.s:m.d | s f:r.t, |d ||

mf O ring ye bells, sweet Christmas bells, Ring out this hap-py morn! While

far and wide your mu-sic tells, "To us a Child is born." To

G.t. f.C

us a Child is born to-day, To us a Son is given, We

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chant the ho - ly Christmas lay, And join the hosts of heaven.

m' :-.m'	m' :r'	d' :t	l :l	s :l	t :d'	r' :-	
s :-.s	f :f	m :r	d :f	r :m	f :s	s :-	
s :d'	t :t	d' :se	l :d'	t :d'	r' :m'	f' :-	
d :-.d	s :s	l :m	f :f	s :s	s :s	s :-	

CHORUS.

Unison. *Harmony.* *ff*

f All glo - ry be to God on high! And peace to men on earth, We

:s	d' :-.s	s :d'	r' :-.s	s :t	d' :s	t :l	s :- | :s
:s	d' :-.s	s :d'	r' :-.s	s :s	s :s	fe :fe	s :- | :s
:s	d' :-.s	s :d'	r' :-.s	s :r'	d' :d'	r' :d'	t :- | :s
:s	d' :-.s	s :d'	r' :-.s	s :f	m :m	r :r	s :- | :s

D.C. for verses 2 & 3.

join the cho - rus of the sky To hail the Saviour's birth.

f' :-.m'	r' :d'	t :l	s :d'	l :r'	l :t	d' :-	|-
s :-.s	s :s	f :f	f :m	f :f	f :f	m :-	|-
t :-.d'	f' :m'	r' :d'	t :d	d' :r'	r' :r'	d' :-	|-
s :-.s	s :s	s :s	s :l	f :r	s :s	d :-	|-

O ring ye bells! for He has come
To give the nations peace,
To bring His wand'ring children home,
The prisoners to release.
He comes to give the weary rest;
To bind the broken heart,
To soothe upon His gentle breast,
And heal the mourner's smart.

CHORUS.

Then ring ye bells; sweet Christmas bells,
Ring out this happy morn!
While far and wide your music tells
The Saviour-King is born.
And He shall reign from shore to shore,
To earth's remotest bound;
All nations shall His name adore,
And His high praises sound.

CHORUS.

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Angels from the realms of glory.

Words by
J. MONTGOMERY.

Music by
W. T. CROSSLEY. A. R. C. O.

All' Antico.

p *f*

An-gels from the realms of glo-ry, Wing your flight o'er all the earth;

p *rit.* *f* ***REFRAIN.***

Ye who sang cre-a-tion's sto-ry Now proclaim Mes-si-ah's birth. Come and worship,

ff *p Meno mosso.* *rit.* *pp*

come and worship, Worship Christ, the new-born King. Come and wor-ship wor-ship,

Organ.

Shepherds in the fields abiding,
Watching o'er their flocks by night;
God with man is now residing,
Yonder shines the infant-light:
Refrain.

Sages, leave your contemplations,
Brighter visions beam afar;
Seek the great desire of nations,
Ye have seen His natal star.
Refrain.

Saints before the altar bending,
Watching long in hope and fear,
Suddenly the Lord, descending,
In His temple shall appear.
Refrain.

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